

# THE ILLUSTRATED LONDON NEWS



JUNE 1986

NUMBER 7055 VOLUME 274

£1.30

## AFTER CHERNOBYL

A report on alternative  
sources of energy

## CROQUET COMES TO ITS CRUNCH

The Test Matches get  
under way

## ILN PRIZE AUCTION

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# BRITAIN'S RICHEST MEN



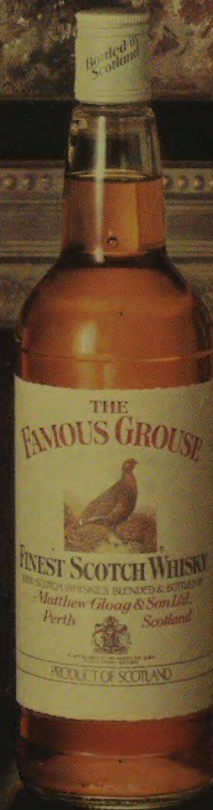
How they got it. How they keep it. How they make it grow

**HIGHLIGHTS**  
Guide to what's on  
in London





THE FAMOUS GROUSE  
COUNTRY OF ORIGIN-SCOTLAND NOTED FOR  
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

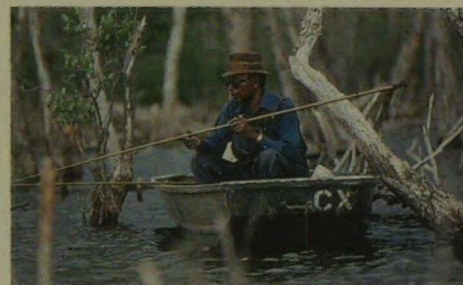


# THE ILLUSTRATED LONDON NEWS

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KOKOSCHKA ON SHOW AT THE TATE 54



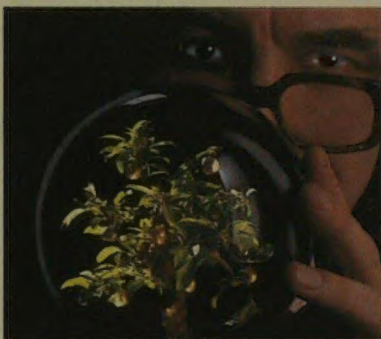
MISSISSIPPI MOODS 64

## ILN Prize Auction

An opportunity to win a £1,000 voucher to spend at Christie's is the first prize in the new saleroom game introduced this month and organized by the *ILN* in conjunction with leading London salerooms. Details on pages 68-69.

## COVER PHOTOGRAPH

by Roger Stowell.  
The Midas touch in Britain.



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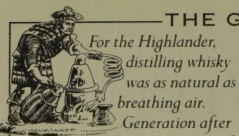
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For the Highlander, distilling whisky was as natural as breathing air. Generation after generation inherited a passion for turning the water of the glens into the 'water of life'.

Whisky wasn't just his traditional national drink. It was his bread and butter. Distilling was virtually the only way he could turn his virtuals into cash to pay rents, reward his workers and to feed and shelter his family.

But by the middle of the eighteenth century, the government made this well nigh impossible.

Thirsting for revenue, it imposed prohibitive taxes on whisky making. While some Highlanders were brought to their knees and paid up, many others took their stills and skills, and fled to the remote mountain areas to produce their beloved whisky illicitly.

### The Highlanders see red.

Almost immediately, excisemen, or gaugers, were despatched North, to stamp out the practice and apprehend the offenders.

This angered the Highlanders. To them it was the government and its red-coated lackeys who were the criminals, taking the very bread from their mouths.

Robert Burns (who, ironically, became an exciseman later) expressed the nation's sentiments in venomous verse: "Thae curst horse-leeches o' th' Excise, Wha make the whisky tell their prize! Haud up thy han', Deil! ance, twice, thrice! There, seize the blinkers! An' bake them up in brustane pies for poor damn'd drinkers."

Such was the Highlanders

# In 1747, whisky was distilled with much conviction.



contempt for the law that it was not even considered a disgrace to be imprisoned for illicit distilling.

Indeed, in Dingwall Gaol convicted distillers were treated with privilege, being allowed out on Sundays and special occasions.

One prisoner even approached the

governor, with the remarkable proposition that they set up a still together in the gaol.

Such widespread defiance made curbing the outlaw whisky makers a hopeless task.

As one illicit still was closed down, another began.

And in 1747, one particular still began, which was to become the most famous distillery of them all. THE GLENLIVET Distillery.

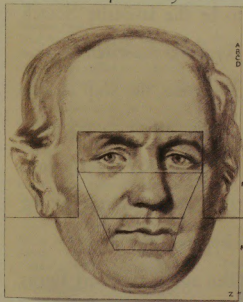
### The Name Dropper.

The founder of THE GLENLIVET Distillery was one John Gow, alias Smith.

He was a veteran of Culloden, having fought and lost on the side of the ill-fated Bonnie Prince Charlie, and was forced to flee his old haunts near Braemar for fear of his life.

He took his family North, hid in a remote valley and dropped his gaelic name Gow in favour of Smith, to baffle the English soldiers.

(Which explains why such a



Sassenach name appears on our label.) There he settled down for a quiet, anonymous life of farming and, of course, illicit distilling.

### The Well of Fortune.

As luck would have it, John Smith had made his new home in the precise spot where the water and the peat were the best in Scotland for making malt whisky.

He had discovered Josie's Well.

It is the pure Highland water that springs from Josie's Well that makes THE GLENLIVET so special.

We can't explain it. It just does. And there is no other well that performs the same magic. THE GLENLIVET made with any other water would not be THE GLENLIVET.

By the time John Smith's

grandson George, inherited the still in 1817, the fame of the illicit GLENLIVET had spread far and wide.

"It is worth all the wines of France" opined the Doctor in Sir Walter Scott's *St. Ronan's Well*, "and more cordial besides."

Praise indeed for THE GLENLIVET's "cunning chemists," as Scott called George Smith and his workers.

Christopher North, who in 1827, wrote a famous series of sketches in *Blackwood's Magazine*, quoted James Hogg, the Ettrick Shepherd: "Gie me the real Glenlivet, and I weel believe I could mak' drinking toddy oot o' sea-water. The human mind never tires o' Glenlivet, any mair than o' caller air. If a body could just find oot the exact proportion and quantity that ought to be drunk every day and keep to that, I

verily trow that he might leeve for ever, without dying at a', and that doctors and kirkwards would go oot o' fashion."

### Going straight.

Such a celebrated whisky couldn't remain illegal for long.

(Although outlawed, THE GLENLIVET was the toast of gentlemen, lords and even kings. George IV of England was said to drink "nothing else.")

It was the Duke of Richmond and Gordon (George Smith's landlord) who eventually put THE GLENLIVET on the straight and narrow.

He persuaded Parliament to pass the Act of 1823 which made legal distilling worthwhile.

The following year George Smith took out the very first licence. Making THE GLENLIVET Scotland's first malt whisky. People had been enjoying it secretly for 77 years. Now it existed.

Officially. The rest is history.

THE GLENLIVET's unique subtle taste and distinctive 'nose' has been appreciated ever since. Try a dram and experience its magical properties yourself. These days, you can't go to gaol for what you're drinking.



Scotland's first malt whisky.



# WHICH CUTTY SARK IS THE REAL M'COY?

The correct answer becomes clear when you know who McCoy was. Captain William McCoy resided in Nassau during the Prohibition years.

And he was not entirely unknown to the local importer of whisky sent from Scotland by Berry Brothers & Rudd, the owners of Cutty Sark.

What happened to the whisky after McCoy



ordered would seem to indicate that his customers were bathing in it. Predictably, Nassau was not the whisky's last stop.

Aside from whatever the Captain kept for purposes of



hospitality, the rest was shipped in clandestine fashion to his American customers.

To them, his product was known as "the real McCoy"—guaranteed quality whisky,

distilled in Scotland and pleasing to the palate.

When Prohibition was lifted, Cutty Sark went



on to be the favourite Scotch whisky across the water.

Of course, the ship is also the genuine article, launched on the Clyde in 1869 and designed to take on the fastest of the tea-clippers.

Then again, a Robert Burns scholar would point to the "short shirt"—being the original meaning of the words Cutty Sark, as expounded by the Scots bard in his epic "Tam o' Shanter."

But when you're thirsting after the real McCoy, there's only one Cutty Sark.

**CUTTY SARK  
THE  
REAL M'COY.**



purchased it from our agent was no business of anyone at Head Office. Even though the amounts

SCOTS WHISKY  
from Scotland's best Distilleries  
matured for many years in wood.



JUNE

# HIGHLIGHTS

## Sunday, June 1

Princess Anne, President of the Patrons of the Birmingham Olympic Council, will attend an Olympic Ball at the city's Metropole Hotel.

Trinity law sittings begin.

## Monday, June 2

*Eugene Onegin*, with Thomas Allen in the title role, opens at the Royal Opera, Covent Garden.

The Regent's Park Open Air Theatre begins its new season with a production of *Romeo and Juliet*.

Golf: British Amateur Championships begin at Royal Lytham St Annes GC (until 7).

## Tuesday, June 3

Bond Street tercentenary celebrations include a pageant with bands and historic vehicles and a masked ball at Sotheby's on June 5, presided over by the Duke of Westminster.

Beating Retreat by the Bands of the Household Division on Horse Guards Parade at 6.30pm and on June 4 & 5, by floodlight, at 9.30pm.

## Wednesday, June 4

English National Opera production of *Mary Stuart*, with Rosalind Plowright in the title role, opens at the Coliseum.

John Player Portrait Awards announced and go on show at the National Portrait Gallery.

Horse racing: The Derby at Epsom.

## Thursday, June 5

Auction at Bonhams of sporting paintings, prints and sculpture—of particular interest will be *Derby Day* (above), which carries an estimate of £18,000-£25,000.

World Environment Day—organized to reflect the United Nations' concern for the preservation of the environment.

Cricket: First Test Match, England v India at Lord's (until 10).

Golf: Dunhill British Masters at Woburn (until 8).

## Friday, June 6

Aldeburgh Festival of Music and the Arts—Dame Janet Baker, Sir Reginald Goodall, Julian Bream and Hans Werner Henze are among those performing (until 22).

*The Entertainer*, with Peter Bowles as Archie Rice, opens at the Shaftesbury Theatre.

The film *The Trip to Bountiful* with Geraldine Page, who won an Oscar as Best Actress for her role, opens in London.

## Saturday, June 7

Covent Garden Dance Festival in the Piazza—part of the London Dance Festival—with all types of dance in the open air from 11am (also 8).

Horse racing: The Oaks at Epsom.

Tennis: Stella Artois Men's Grass Court Championships at Queen's Club, Kensington (until 15).



The flat racing season reaches a peak on June 4 with the 207th running of the Derby. In a sale the following day, Bonham's are including *Derby Day* after William Powell Frith, which depicts a colourful panorama of Victorian Society at Epsom.

## Sunday, June 8

Hu Yaobang, general secretary of the Chinese Communist Party, arrives in Britain for a five-day official visit.

## Tuesday, June 10

The 65th birthday of the Duke of Edinburgh.

Beating Retreat by the Massed Bands of the Royal Artillery on Horse Guard's Parade at 6.30pm (until 12).

*Let's Face It*—history of facial appearance and hairstyles—exhibition at the Museum of London (until September 28).

Croquet: first Test Match in the three-nation series—Australia v New Zealand at Bowdon, Cheshire (until 12). FEATURE ON P60.

## Wednesday, June 11

The Queen opens the refurbished Nash terrace adjacent to the Royal College of Physicians in St Andrew's Place, Regent's Park. FEATURE ON P47.

Oskar Kokoschka centenary exhibition at the Tate (until August 10). FEATURE ON P54.

Grosvenor House Antiques Fair (until 21).

The Queen Mother attends a gala 60th birthday for Ballet Rambert at Sadler's Wells.

## Thursday, June 12

Royal International Horse Show at the National Exhibition Centre, Birmingham (until 15).

## Saturday, June 14

The Queen's Official Birthday: Trooping the Colour on Horse Guards Parade, 11am.

*L'incoronazione di Poppea*, with Maria Ewing in the title role, opens at Glyndebourne (also 18,22,28).

Tennis: Pilkington Glass Ladies' Championships at Eastbourne (until 21).

## Tuesday, June 17

The Post Office issues a new set of stamps to commemorate the 900th anniversary of the completion of the Domesday survey.

New production of Britten's *A Midsummer Night's Dream* at the Royal Opera, Covent Garden (also 20,25).

David Pountney's production of Dvořák's *Rusalka*, with Eilene Hannan in the title role, opens at the Coliseum (also 20,25,28).

*Caribbean Art Now* exhibition featuring the work of 30 Caribbean artists opens at the Commonwealth Institute (until August 4).

Museum of the Year Awards announced at *The Illustrated London News* lunch.

Horse racing: Royal Ascot (until 20).

## Wednesday, June 18

Royal College of Art Degree Show—in the new Henry Moore Gallery (until 29).

## Thursday, June 19

Cricket: Second Test Match, England v India at Headingley (until 24).

## Friday, June 20

Sale at Bloomsbury Book Auctions of the recently discovered working draft of a scene from a Jacobean tragedy. The manuscript is attributed to John Webster and is estimated at between £200,000-£400,000.

Athletics: Kodak Amateur Athletic Association Championships at Crystal Palace (also 21).

Showjumping: Dubai Cup at Hickstead (until 22).

## Saturday, June 21

Longest day and summer solstice: this year all visitors have been banned from Stonehenge.

Andrea Mantegna's *The Holy Family with*

*St Elizabeth and St John the Baptist* goes up for sale at Sotheby's in Monaco.

Prince William's fourth birthday.

## Sunday, June 22

General Election in Spain.

Digital Schneider Trophy Air Race, Isle of Wight, started by Prince Andrew at 11am.

Full moon rises at 10.38pm.

## Monday, June 23

The Duke of Edinburgh opens the Royal Mint's 11th-centenary exhibition at Goldsmith's Hall.

Boxing: Barry McGuigan defends his World Boxing Association featherweight title against Argentina's Fernando Sosa in Las Vegas.

Tennis: Wimbledon Championships at the All England Club (until July 6).

## Tuesday, June 24

Royal Academy Summer Youth and Music Cushion Concerts begin (also July 3,10,17).

Midsummer Day.

## Wednesday, June 25

Gala performance at Guildhall of Monteverdi's *Orfeo*, given by Early Opera Project in aid of the National Art-Collections Fund.

## Thursday, June 26

European Communities Summit in The Hague (also 27) when the EEC Budget and the Common Agricultural Policy, among other topics, will be discussed. Sir Geoffrey Howe, as Foreign Minister, takes over Chairmanship of the Council of Ministers from July 1 for the statutory six-month period.

The Queen starts the Commonwealth Games Relay Message from Buckingham Palace at 12.40pm.

## Friday, June 27

Athletics: McVitie's Challenge, England v USA at Gateshead.

## Sunday, June 29

Football: World Cup Final in Mexico City.

## Monday, June 30

Royal International Agricultural Show at Stoneleigh, Warwickshire (until July 3).



# LISTINGS

THE ILN'S SELECTIVE GUIDE TO THE ARTS AND ENTERTAINMENT

## ILN ratings

- ★★ Highly recommended
- ★ Good of its kind
- Not for us

## THEATRE

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section. Opening dates where given are first nights. Reduced price previews are usually held.

### Annie Get Your Gun

David Gilmore has revived Irving Berlin's musical, first presented in London in 1947. Suzi Quatro follows Dolores Gray in what is obviously the best kind of silver jubilee celebration at Chichester, & clearly as popular a choice of production as the administrator, John Gale, could have made. Until June 14. Chichester Festival Theatre, W Sussex (0243 781312, cc).

### Antony & Cleopatra

Timothy Dalton & Vanessa Redgrave lead the cast in a revival of Shakespeare's play, performed in repertory with *The Taming of the Shrew*. Opens May 26. Theatre Royal, Haymarket, SW1 (930 9832, cc).

### ★Blithe Spirit

Noël Coward's comedy, by now a modern classic, about an author's wives. Joanna Lumley plays the first one, brought back, embarrassingly, from the dead by a remarkably happy medium (Marcia Warren); Jane Asher is the second. The play wears very well & fortifies Coward's constant belief in it. Vaudeville, Strand, WC2 (836 9987, cc 836 5645). REVIEWED MAR, 1986.

### ★Brighton Beach Memoirs

Neil Simon has taken some hints from his own youth for this entirely sympathetic family comedy set in Brooklyn & acted with attractive authenticity by Frances de la Tour, Harry Towb & Steven Mackintosh. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc).

### ★La Cage aux Folles

George Hearn & Denis Quilley as two flamboyant homosexuals in the award-winning Broadway musical. London Palladium, Argyll St, W1 (437 7373, cc).

### Cats

Although T. S. Eliot's cat poems are not among his masterpieces, Andrew Lloyd Webber uses them with craft as the basis of a musical that goes on prowling. New London, Drury Lane, WC2 (405 0072, cc 379 6433).

### The Chalk Garden

In Enid Bagnold's play, Dorothy Tutin plays the mysterious governess & Googie Withers is the eccentric woman who hires her. Until July 12. Chichester Festival Theatre.

### Chess

Elaine Paige & Murray Head in a musical by Tim Rice, Benny Andersson & Bjorn Ulvaeus.



MIKE MARTIN

In John Osborne's *The Entertainer*, opening at the Shaftesbury on June 6, Peter Bowles takes the part of the seedy music-hall artist Archie Rice—the role created by Laurence Olivier when the play was first produced by the English Stage Company in 1957. In this early play, Osborne used the decline of the music-hall as a metaphor for the decline of Britain's vitality.

Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

### Dalliance

Michael Bryant, Tim Curry, Sara Kestelman & Stephen Moore in Tom Stoppard's version of Schnitzler's *Liebelei*, set in late-19th-century Vienna. Opens May 27. Lyttelton.

### Every Man in his Humour

Ben Jonson's comedy, directed by John Caird, with Tony Church & Joe Melia, in the RSC's new galleried theatre. Swan, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### Futurists

Dusty Hughes's narrative of the new Russia in 1921 is expressed with resolute theatricality in a production by Richard Eyre, & includes portrayals of Mayakovsky (Daniel Day Lewis) & Gorky (David Calder). Until June 14. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc).

### ★Interpreters

At the heart of Ronald Harwood's excellent piece are Maggie Smith & Edward Fox as a pair of professionals at an Anglo-Russian event. Text & acting compose an unusual night. Until June 28. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

### ★Judy

Terry Wale's musical is, in effect, the tragedy

of Judy Garland, a Hollywood star from her youth, whose lustre faded in the calamities of her off-screen life. The narrative matters much less than the songs & the entirely loyal & absorbed performance of Lesley Mackie. Strand, Aldwych, WC2 (836 2660, cc).

### ★Lend Me a Tenor

American dramatist Ken Ludwig has an eye & ear for cheerful nonsense; the principals are Denis Lawson as a triumphant stand-in in a production of Verdi's *Otello* & Ronald Holgate as the star who is not in time for the performance. Globe, Shaftesbury Ave, W1 (437 1592, cc).

### ★Love for Love

Peter Wood returns to Congreve's comedy after 20 years. The narrative is fortified by a re-creation of the atmospheric *Lila de Nobili* settings, & by a superb Restoration performance by Michael Bryant as Sir Sampson Legend. Lyttelton. REVIEWED DEC, 1985.

### Made in Bangkok

Anthony Minghella, a dramatist of thorough candour, has imagined a group of English tourists let loose among the uncommonly dreary pleasures (as well as the local working conditions) of Bangkok. As a set of relentless character studies, the play has its power; it is acted with razor-sharpness by such per-

formers as Felicity Kendal & Peter McEnery. Aldwych, Aldwych, WC2 (836 6404, cc 741 9999).

### ★Mephisto

Klaus Mann's theatrical novel comes formidably to the stage in its evocation of the tragic rise of the Nazis. Alan Rickman leads a fine cast; but the honours are for the RSC director, Adrian Noble & his unflinching, imaginative control. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### The Merry Wives of Windsor

Falstaff (Peter Jeffrey) & friends in the manner & costume of the 1950s may be an acquired taste; nevertheless the director (Bill Alexander) & his cast are entirely professional about it. Barbican. REVIEWED MAY, 1985.

### ★Les Misérables

This French-derived music-drama depends less upon its music than upon Victor Hugo's people & an intricately spectacular RSC production by Trevor Nunn & John Caird. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

### ★A Month of Sundays

Bob Larbey's play, set in a rest home for the elderly, relies almost entirely on its leading man, George Cole, who is never off stage &



carries the occasion with an engaging, sympathetic irony. Duchess, Catherine St, WC2 (836 8243, cc 240 9648).

#### **The Mousetrap**

Agatha Christie's thriller, after 33 years, seems to be as much a part of London as Nelson's Column, but there must always be people to see it, gratified, for the first time. St Martin's, West St, WC2 (836 1443, cc 379 6433).

#### **★Noises Off**

Michael Frayn's irresistibly relishing farce—which takes place during the performance of another farce, on tour—may deter potential actors & actresses: possibly good news for Equity. Savoy, Strand, WC2 (836 8888, cc 379 6219). REVIEWED APR, 1982.

#### **The Normal Heart**

Tom Hulse takes the role of the New York writer who, after his homosexual lover's death from AIDS, campaigns for acknowledgement of the epidemic by health authorities. Until July 26. Alberty, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### **Orphans**

Lyle Kessler's highly concentrated American play is about two young brothers, living in squalor, who are taken over, in the strangest circumstances, by an elderly man acted with remarkable authority & power by Albert Finney. Until June 28. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### **Pravda**

In spite of its name, Howard Brenton & David Hare call it "a Fleet Street comedy". No miracle of construction, it is lucky enough to have Anthony Hopkins as a South African businessman who cuts a swathe through the English newspaper business. Olivier. REVIEWED JUNE, 1985.

#### **Romeo & Juliet**

The scene is Verona, 1986; Michael Bogdanov, who directs, seems to be less excited by Shakespearean verse than by motorcycles. Niamh Cusack does suggest Juliet's passion; Romeo (Sean Bean) is more self-conscious; Mercutio (Michael Kitchen) has a luckless time with the Queen Mab speech. Much superfluous decoration, but not really a night to recall with pleasure. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

#### **Seven Brides for Seven Brothers**

Stage version of the MGM musical set in 1850s Oregon, seen last year at the Old Vic. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844).

#### **Sons of Cain**

Max Cullen and Jon Ewing head the cast in an Australian play, by David Williamson, about corruption & the role of the Press. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc).

#### **Starlight Express**

If you have ever played at trains, you will probably like this—otherwise not. Andrew Lloyd Webber has written it, Trevor Nunn directs, & the cast wears roller-skates. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262). REVIEWED MAY, 1984.

#### **The Threepenny Opera**

Even so inventive a director as Peter Wood cannot prevent this revival of the Brecht-Weill view of *The Beggar's Opera* from appearing curiously empty. There is always Weill's music; but that has to fight with Brecht's thoroughly dismal libretto, something with which such players as Tim Curry (Mack the Knife), Stephen Moore & Sara Kestelman cannot really do very much. Olivier.

#### **Time**

This ambitious musical, like a noisy course in engineering & electronics, is a mixture of the extravagant & the naïve. Cliff Richard sings; Lord Olivier is represented by a three-dimensional image & his recorded voice. Dominion, Tottenham Court Rd, W1 (636 8538, cc 836 2428).

#### **Troilus & Cressida**

Why this should be set in a battered mansion at the time of the Crimean War has to be the director's secret. The treatment does no good at all to a play now often indifferently spoken, though Peter Jeffrey can cope with the great verse of Ulysses. Barbican.

#### **★★Two Noble Kinsmen**

Stratford's new theatre fills a space occupied long ago by the auditorium of the first Memorial Theatre. Tiered in slatted yellow timber, it is contrived intimately round three sides of a long Jacobean "promontory" stage that Barry Kyle has used for an uncommon restoration of this Shakespeare-Fletcher rarity. Gerard Murphy & Hugh Quarshie lead the cast. Swan, Stratford-upon-Avon.

#### **★★When We Are Married**

An astonishingly expert cast for Ronald Eyre's revival of Priestley's comedy; a precise & extremely funny picture of legendary regional life. Whitehall, Whitehall, SW1 (930 7765, cc). REVIEWED MAY, 1986.

#### **★The Winter's Tale**

Jeremy Irons, Gillian Barge, Richard Easton & Joe Melia in Terry Hands's production. Royal Shakespeare Theatre, Stratford-upon-Avon. REVIEW ON P 71.

#### **Yonadab**

An elaborate Peter Hall production of Peter Shaffer's narrative from the Second Book of Samuel, with Patrick Stewart, Leigh Lawson & Wendy Morgan. Olivier. REVIEWED JAN, 1986.

## FIRST NIGHTS

#### **Charlie Girl**

Paul Nicholas heads the cast in Harold Fielding's new production of the musical. Opens June 19. Victoria Palace, Victoria St, SW1 (834 1317, cc).

#### **A Chorus of Disapproval**

Alan Ayckbourn explains (& directs) with witty naturalism the social dilemmas of a newcomer who is promoted rapidly to a leading role in an amateur operatic production. Jim Norton plays the diffident tyro & Colin Blakely takes over as the Welsh director in this National Theatre production. Opens June 11. Lyric, Shaftesbury Ave, W1 (437 3686, cc). REVIEWED SEPT, 1985.

#### **Circe & Bravo**

Faye Dunaway in a play by Donald Freed, directed by Harold Pinter. Opens June 5. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

#### **Deadly Nightcap**

New thriller by Francis Durbridge, with Nyree Dawn Porter, Peter Byrne & Dermot Walsh. Opens June 19. Westminster, Palace St, SW1 (834 0283, cc 834 0048).

#### **The Entertainer**

Peter Bowles plays Archie Rice in a revival by Robin Lefevre of John Osborne's play first seen in 1957. Opens June 6. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

#### **Krapp's Last Tape/Endgame**

Double bill of plays by Samuel Beckett, with Max Wall as the elderly Krapp reviewing his life through sound recordings. In the second

piece, Tony Rohr & Sylvester Morand play two old men, Clov & Hamm. June 10-July 5. Riverside Studios, Crisp Rd, W6 (748 3354, cc).

#### **A Midsummer Night's Dream**

Bernard Bresslaw plays Bottom in David Conville's open-air revival of Shakespeare's comedy. Open June 18. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433).

#### **The Relapse**

Richard Briers is the narcissistic Lord Foppington in Vanbrugh's comedy. June 25-Aug 2. Chichester Festival Theatre, Chichester, W Sussex (0243 781312, cc).

#### **Romeo & Juliet**

Ralph Fiennes & Sarah Woodward as the young lovers, with Dilys Hamlett as the Nurse. Opens June 2. Open Air Theatre.

#### **Ross**

Simon Ward in the part of T. E. Lawrence in Terence Rattigan's play. June 4-July 12. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

#### **The Taming of the Shrew**

Vanessa Redgrave is Katharina, with Timothy Dalton as Petruchio, in Shakespeare's comedy. Open June 10. Theatre Royal, Haymarket, SW1 (930 9832, cc).

## CINEMA

The following films are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon & ABC chains from 200 0200.

#### **★Absolute Beginners (15)**

Julien Temple's screen musical version of Colin MacInnes's modern classic about London teenage life in the late 1950s. The plotline is rather vaguely defined but the film does have a sense of zest, exhilaration & brashness. REVIEWED APR, 1986.

#### **★After Hours (15)**

Martin Scorsese's direction has a confident touch in this black comedy by Joseph Minion in which a bored young man becomes interested in a strange girl in a restaurant & has a series of nightmarish experiences all in the course of one night in lower New York. Griffin Dunne, Rosanna Arquette, Teri Garr & John Heard are outstanding in a cast of oddball, lonely night-people. Opens May 30. Warner West End, Leicester Sq, WC2 (439 0791).

#### **Biggles (PG)**

An engaging fantasy in which the celebrated Capt W. E. Johns hero gets caught up in a series of time flips which have him simultaneously battling with Germans & their dastardly secret weapon on the 1917 Western Front & with helicopter-borne police marksmen in modern London.

#### **Clue (PG)**

The board game Cluedo has been amusingly brought to life by Jonathan Lynn. An ingenious exercise in detective-story plotting with a cast that includes Madeline Kahn, Christopher Lloyd & Lesley Ann Warren, with Tim Curry on magnificent form as the butler.

#### **Delta Force (15)**

Chuck Norris & Lee Marvin play members of a Special Services group who attempt to end the hijack of an Israeli plane. Directed by Menahem Golan. Opens May 30. Warner West End.

#### **★Down & Out in Beverly Hills (15)**

Paul Mazursky's observant, entertaining & enjoyable film features Nick Nolte as a tramp who is taken up by a *nouveau riche* Hollywood couple, played by Richard Dreyfuss & Bette Midler. REVIEWED MAY, 1986.

#### **Goodbye New York (15)**

Romantic comedy with Julie Hagerty quitting her New York job & heading for Paris after discovering her husband's infidelity. By mistake, she arrives in Israel & there joins a kibbutz. Naïve, well-intentioned but ultimately tedious. Opens June 6. ABC Fulham Rd, SW10 (370 2636, cc 373 6990).

#### **★He Died with his Eyes Open (18)**

Michel Serrault is excellent as a police inspector identifying with the victim in his quest for the killer of a concert pianist who deserted his wife for a mistress (played by the stunning Charlotte Rampling). Jacques Deray's dark, fine-textured film is based on the book *On ne meurt que deux fois* by Derek Raymond, the pseudonym of Robin Cook.

#### **House (15)**

William Katt plays a fantasy novelist whose small son has mysteriously disappeared, setting in train a marital breakup. His favourite aunt appears to have hanged herself & he inherits her Gothic house, where he has bizarre occult experiences, linked to his service in Vietnam. The film, directed by Steve Miner, is better than the usual horror movie, displaying occasional flashes of wit. Opens June 20. Leicester Square Theatre, WC2 (930 5252, cc 839 1759).

#### **An Impudent Girl (15)**

Claude Miller's film, *L'Effrontée*, about the sensitiveness, awkwardness & rebelliousness of adolescence, provided French Oscars for Charlotte Gainsbourg & Bernadette Lafont. Opens June 12. Chelsea Cinema, King's Rd, SW3 (351 3742, cc); Renoir, Russell Sq, WC1 (837 8402).

#### **★The Jewel of the Nile (U)**

Sequel to *Romancing the Stone* with Kathleen Turner & Michael Douglas again involved in exotic adventures, this time in North Africa, where they spend a lot of time hanging by their fingertips over 700 foot drops. Danny DeVito, a dubious & diminutive rascal, is also present from the first film. It is funny, but less fresh than the original. Lewis Teague directed.

#### **Lady Jane (PG)**

Helena Bonham-Carter plays the ill-fated Lady Jane Grey, queen for nine days at the age of 16, in Trevor Nunn's film. Cary Elwes plays her husband, Dudley. Opens May 30. ABC, Shaftesbury Ave, WC2 (836 8861, cc).

#### **Lamb (15)**

Colin Gregg's film of Bernard McLaverty's novel in which a distraught priest abducts a 10-year-old epileptic boy from an Irish approved school to save him from the callous brutality of its principal. Liam Neeson, Hugh O'Connor & Ian Bannen deliver excellent performances but the film, like its fugitives, has nowhere to go. Opens June 6. Cannon Premiere, Swiss Centre, Leicester Sq, WC2 (439 4470); Cannon, Oxford St, W1 (636 0310).

#### **The Lightship (15)**

Robert Duvall overacts grotesquely as a fugitive gangster taking refuge on an offshore lightship whose crew, led by Klaus Maria Brandauer as the captain, he holds hostage. Jerzy Skolimowski's film is from the novel by Siegfried Lenz, & is a gloomy, claustrophobic conflict of good & evil. ➡➡➡



## CINEMA continued

### Marie (15)

Sissy Spacek & Jeff Daniels in a film directed by Roger Donaldson about corruption among politicians in Tennessee.

### Murphy's Romance (15)

Romantic comedy, directed by Martin Ritt, with Sally Field as a divorcee who takes over a ranch with her 12-year-old son, & James Garner as the local bachelor pharmacist. Opens June 20. Curzon West End, Shaftesbury Ave, W1 (439 4805, cc).

### 9½ Weeks (18)

Mickey Rourke smiles enigmatically through this close-up of a sick relationship in which a supposedly self-sufficient New York divorcee (Kim Basinger) is enticed by a man who wants only to exert power over her. Adrian Lyne directs this sordid, titillating tale like a commercial for chocolate liqueurs.

### ★Police (15)

In Maurice Pialat's intricate thriller Gérard Depardieu is as excellent as ever as a fierce detective who falls in love with a girl he has thrown in gaol. His world is that of drug rings, whores, pimps & shady lawyers. The girl is superbly played by Sophie Marceau & the film is a fascinating study of ambiguous relationships. Opens June 6. Lumiere, St Martin's Lane, WC2 (836 0691, cc).

### ★★A Room With a View (PG)

A pleasing & sensitive adaptation by Ruth Praver Jhabvala of E. M. Forster's novel about the Edwardian English upper-middle class. Helena Bonham-Carter is an aspiring New Woman; Maggie Smith is her protective spinster cousin. REVIEWED APR, 1986.

### Runaway Train (15)

Andrei Konchalovsky's film is about two convicts, one manic & dangerous (Jon Voight), the other moronic (Eric Roberts) who, in their escape from an Alaskan penitentiary, get trapped in the cab of an out-of-control locomotive racing to its doom across endless frozen wastes. Heavy symbolism threatens to overwhelm simple melodrama. Opens May 23. Warner West End.

### Shadey (15)

Antony Sher plays a man who uses his gift for visualizing people's thoughts on to blank film to blackmail an incestuous tycoon (Patrick MacNee). Sher needs the money to finance a sex-change operation, but is inveigled into intelligence work. A bizarre, uncomfortable, black comedy, directed by Philip Saville.

### Static (15)

Keith Gordon plays a small-town boy who has perfected an invention to make everybody happy. Amanda Plummer is an old friend turned rock singer. Mark Romanek's satire fails to develop a strong enough edge & ends as flatly as it begins. Opens June 13. Cannons Chelsea, 279 Kings Rd, SW3 (352 5096, cc), Tottenham Court Rd, W1 (636 6148).

### ★★The Trip to Bountiful (U)

Geraldine Page plays an elderly lady who returns to the place in Texas where she was born. Opens June 6. Odeon, Kensington High St, W8 (602 6644, cc 602 5193); Screen on the Hill, 203 Haverstock Hill, NW3 (435 3366, cc). REVIEW ON P73

### A Woman or Two (15)

Daniel Vigne's new comedy stars Gérard Depardieu as an anthropologist who claims to have discovered in France the skeleton of the earliest woman. Sigourney Weaver plays a Madison Avenue executive who clandestinely photographs his reconstruction of the woman



Gérard Depardieu and Sophie Marceau in *Police*, opening in London on June 6.

to use in a perfume promotion. The premise of the film is too slender & half-baked to work &, in spite of agreeable performances by the principals, it fails. Opens June 14. Cannon, Tottenham Court Rd.

### Certificates

U = unrestricted.

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

## MUSIC

### ALBERT HALL

Kensington Gore, SW7 (589 8212, cc 589 9465).

**Philharmonia Orchestra.** Barry Wordsworth introduces & conducts a programme of Viennese music, with Marilyn Hill-Smith, soprano. June 8, 7.30pm. Loris Tjeknavorian conducts his own ballet suite *The Fairytale*, Tchaikovsky's *Pathétique Symphony* & Beethoven's *Piano Concerto No 3*, with John Lill as soloist. June 29, 7.30pm.

### ALDEBURGH FESTIVAL

Aldeburgh, Suffolk IP15 5AX (072 885 3543, cc). June 6-22.

The 39th festival sees the return of a number of musicians long associated with Aldeburgh. Julian Bream gives a guitar recital, June 7; Reginald Goodall conducts a concert performance of Act III of *Parsifal*, June 8; Janet Baker sings Britten's cantata *Phaedra*, June 10; & Hans Werner Henze is composer in residence. There will be a new production by Basil Coleman of *Albert Herring*, performed by students of the Britten-Pears School, conducted by Stuart Bedford, June 6, 7, 16, 17. Others taking part are pianists Mieczyslaw Horszowski & Paul Crossley.

### BARBICAN

Silk St, EC2 (638 8891, 628 8795, cc).

**English Chamber Orchestra.** An all-Mozart programme, given in the presence of the Prince & Princess of Wales, in aid of the Royal College of Music Development Fund & the Musicians' Benevolent Fund. Georg Solti & Murray Perahia are the soloists in the *Piano Concertos No 20 & No 14*, respectively, & join forces in the *Concerto for Two Pianos K365*. June 11, 7.45pm.

**Ivo Pogorelich**, piano. A recital of music by Beethoven, Bach & Chopin. June 16, 7.45pm.

**James Galway**, flute, **Kazuhito Yamashita**, guitar. A lunchtime concert to include sonatas by Cimarosa, Donizetti, Giuliani, Rossini, Paganini. June 18, 1pm.

**English Chamber Orchestra.** Two concerts directed from the keyboard by Vladimir Ashkenazy. An all-Mozart programme including the *Piano Concerto No 20* & *Jupiter Symphony*. June 18, 7.45pm. Mozart's *Piano Concerto No 17* & works by Strauss & Dvořák. June 21, 8pm.

**London Symphony Orchestra.** Two programmes conducted by Rafael Frühbeck de Burgos. Brahms's *Violin Concerto*, with Nathan Milstein as soloist, & works by Stravinsky & Weinberger. June 19, 7.45pm. Prokofiev's *Piano Concerto No 3*, with Ivo Pogorelich as soloist, Haydn's *Symphony No 100* & Kodály's *Háry János Suite*. June 22, 7.30pm.

### CATHEDRAL CLASSICS

Tickets & details: PO Box 1, St Albans, Herts AL1 4ED (0727 37799, cc).

**London Festival Orchestra.** Ross Pople directs 17 concerts in cathedrals throughout Britain featuring the cathedral choirs, & soloists including Janet Baker & Felicity Palmer, mezzo-sopranos, Alan Hacker, clarinet, & Edward Beckett, flute. The series starts in Rochester Cathedral on May 31 & ends in Southwark Cathedral on July 1.

### FESTIVAL HALL

South Bank, SE1 (928 3161, cc 928 8800).

**Vladimir Horowitz**, piano, Scarlatti, Schumann, Scriabin, Schubert, Liszt, Chopin. June 1, 4pm.

**Philharmonia Orchestra.** Giuseppe Sinopoli conducts three concerts. Brahms's *Violin Concerto*, with Uto Ughi as soloist, & Bruckner's *Symphony No 4*. June 2, 7.30pm. The first British performance of Takemitsu's *Cello Concerto*, Orion & the Pleiades, with Tsuyoshi Tsutsumi as soloist, & Tchaikovsky's *Symphony No 6*. June 5, 7.30pm. Schubert's *Symphony No 8* & Debussy's *La Mer*. June 10, 7.30pm.

**Claudio Arrau**, piano. Four Beethoven sonatas including the *Waldstein*, *Les Adieux* & *Appassionata*. June 3, 7.30pm.

**André Previn Music Festival.** June 15-29. The Royal Philharmonic Orchestra, which has just launched its own record label, is promoting some 30 concerts at the Festival Hall & the Queen Elizabeth Hall. At the opening concert Previn conducts Tippett's *A Child of Our Time* & Prokofiev's *Violin Concerto No 2*, with Kyung Wha Chung as soloist. June 15, 7.30pm. He conducts the London premiere of Peter Maxwell Davies's *Violin Concerto*, with Isaac Stern as soloist. June 25, 7.30pm. At the final concert Kiri te Kanawa sings Strauss's *Four Last Songs*, to be followed by Britten's *Spring Symphony*, also under Previn. June 29, 7.30pm. There will be a series of celebrity recitals given by the Labèque sisters, June 19, André Watts, June 22, John Williams, June 26, & Cécile Ousset, June 29.

### GREENWICH FESTIVAL

Various venues. Box office: 25 Woolwich New Road, SE18 6EU (317 8687, cc 855 5900). May 30-June 15.

The musical part of the programme of this wide-ranging festival includes recitals by the flautist James Galway, June 3, the soprano Elly Ameling, June 11, & the cellist Steven Isserlis, June 10. The violinist Nigel Kennedy appears with the Orchestra of St John's Smith

Square, & plays a work by Barry Guy, featured composer of this year's festival, June 4. The Thomas Tallis Society Choir & Orchestra perform Handel's oratorio *Samson*, June 15. The recently restored recital room of the Blackheath Concert Halls, built in 1895, is the venue for several events, including a late-night concert for voice and bass given by Jane Manning & Barry Guy, June 12. And if you have always longed to sing in opera, go to the tent in Greenwich Park on June 8 at 11am & you can take part in "Opera from scrap & scratch" to be performed at 4pm.

### LUFTHANSA FESTIVAL OF BAROQUE MUSIC

St James's Church, Piccadilly, W1. Tickets: The Whole Bookshop, St James's (734 4511, cc). May 31-June 9.

The festival brings together some of Europe's foremost ensembles & soloists specializing in performances on original instruments; it ranges from English viol music and vocal works by Carissimi & his contemporaries to concerti by Vivaldi & Bach's *St John Passion*. Among those taking part are the St James's Baroque Players & Singers, Combattimento, London Baroque & Musica Antiqua Köln.

### ROYAL OPERA HOUSE

Covent Garden, WC2 (240 1066/1911, cc).

**Elisabeth Söderström**, soprano, **Boris Bloch**, piano. Songs by Schubert, Liszt, Grieg, Tchaikovsky, Rachmaninov. June 19, 8pm.

**Thomas Allen**, baritone, **Geoffrey Parsons**, piano. Schumann's *Dichterliebe* & Lieder by Brahms. June 29, 8pm.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

**Elly Ameling**, soprano, **Rudolf Jansen**, piano. Songs by Schubert, Fauré, Poulenc. June 2, 1pm.

**Hanover Choir & Chamber Orchestra.** Natalie Seymour conducts Haydn's *St Cecilia Mass*. June 14, 7.30pm.

**Chilingirian Quartet.** Quartets by Haydn & Bartók. June 16, 1pm.

**Hermann Prey**, baritone, **Lennart Hakonson**, piano. Schumann's *Dichterliebe*. June 30, 1pm.

### SPITALFIELDS FESTIVAL

Christ Church Spitalfields, Commercial St, E1. Tickets: Flat 3, 6 Mareschal Rd, Guildford, GU2 5JF (0483 575274). May 27-June 5.

The 10th anniversary festival opens with tributes to Benjamin Britten, May 27, & to David Munrow, May 28, both of whom died 10 years ago. David Wilson-Johnson, baritone, accompanied by David Owen-Norris, forte-piano, gives three Schubert recitals devoted to the song cycles *Die schöne Müllerin*, June 2, *Winterreise*, June 3, *Schwanengesang*, June 4. Gustav Leonhardt, harpsichord, plays music by Bach, Forqueray, Buxtehude & d'Anglebert, June 4. At the final concert Janet Baker, Yvonne Kenny, Martyn Hill & Stephen Varcoe join the City of London Sinfonia & the Richard Hickox Singers in a programme of Brahms, Liszt & Mozart, June 5.

### WESTMINSTER ABBEY

SW1. Tickets: Ticketmaster, PO Box 43, London WC2N 4NX (379 6433).

**Simon Preston**, organ. The organist & Master of the Choristers of Westminster Abbey gives a recital of works by Elgar, Handel, Bach, Mozart, Schumann, Liszt, Saint-Saëns, Vierne, in aid of Westminster Children's Hospital, in the presence of Princess Margaret. The concert is followed by a champagne reception & a summer buffet is available. June 25, 7.30pm.



## WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

**Sunday morning coffee concerts** with coffee, sherry or squash afterwards. Garrick Ohlsson, piano, plays Chopin; June 1. The Dowland Consort under Jakob Lindberg give a portrait of John Dowland; June 8. Jeffrey Siegel, piano, plays Schumann's *Carnaval*, preceded by a commentary on the music; June 15. The Songmakers' Almanac in Songs for Sundays by Mendelssohn, Brahms, Poulenc, Britten; June 22. Steven Isserlis, cello, Pascal Devoyon, piano, present a Fauré morning; June 29. 11.30am.

**Mieczyslaw Horszowski**, piano. A celebration of the 80th anniversary of the pianist's first London recital at the age of 13. He plays Bach, Mozart, Beethoven, Debussy, Chopin. June 5, 7.30pm.

**Nash Ensemble**. Lionel Friend conducts two concerts. An Anglo-American programme includes Barber, Copland, Crumb, Ives & the first performance of Simon Holt's *Canciones* for voice & ensemble. June 11, 7.30pm. A programme of Austro-German Romantics includes Berg, Mahler, Strauss & the first performance of Detlev Müller-Siemens's *Pavane* for nine instruments. June 26, 7.30pm.

## OPERA

### EARLY OPERA PROJECT

Guildhall, EC2. Tickets: NACF (Orfeo), 20 John Islip St, SW1P 4LL.

**Orfeo**. Co-production by Kay Lawrence & Roger Norrington re-creating authentic 17th-century musical & stage styles. With Guy de Mey as Orfeo, Philippa Dames Longworth as Euridice. Gala performance in aid of the National Art-Collections Fund. June 25.

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

**The Mask of Orpheus**. New opera by Birtwistle, to a libretto by Peter Zinovieff based on the Orpheus legend. Orpheus is sung by Philip Langridge. June 3, 6, 12, 18, 26.

**Mary Stuart**. Rosalind Plowright sings the title role & Jane Eaglen is Elizabeth I, with Arthur Davies as Leicester, in John Copley's production. June 4, 10, 14, 16, 19, 21, 24, 27.

**Die Fledermaus**. A strongly cast revival, with Janice Cairns as Rosalinda, Ryland Davies as Eisenstein, Rowland Sidwell as Alfred, Dinah Harris as Adele. June 5, 7, 11, 13.

**Rusalka**. Eilene Hannan sings the title role in David Pountney's disturbing production. Mark Elder conducts. June 17, 20, 25, 28.

Season ends on June 28. Reopens Aug 27.

### GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411). May 27-Aug 15.

★ **Albert Herring**. The season opens with a revival of last year's hugely enjoyable production by Peter Hall, conducted by Jane Glover, with John Graham-Hall again singing the title role. May 27, 29, 31, June 5, 7, 9, 13, 15, 17, 19, 21, 23.

**Simon Boccanegra**. Bernard Haitink conducts this new production by Peter Hall, designed by John Gunter, with Timothy Noble as Boccanegra, Robert Lloyd as Fiesco, Carol Vaness as Amelia, Tibère Raffalli/Mario Malagnini (from June 20) as Gabriele Adorno. May 28, 30, June 1, 4, 6, 8, 11, 16, 20, 27, 29.

**L'incoronazione di Poppea**. Revival of Peter Hall's production, with Maria Ewing again singing the title role & Neil Wilson as Nerone. June 14, 18, 22, 28.

## OPERA NORTH

Grand Theatre, Leeds (0532 459351, cc). May 27-June 14. Theatre Royal, Nottingham (0602 472328, cc). June 17-21. Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). June 24-28.

**The Rake's Progress**. New production by François Rochaix, designed by Jean-Claude Maret, with Anthony Rolfe-Johnson as Tom Rakewell, William Shimell as Nick Shadow.

**Faust**. Jerome Pruett sings the title role, with Valerie Masterson as Marguerite & John Tomlinson as Méphistophélès. In French.

**Don Giovanni**. Peter Savidge sings the title role, with Nicholas Folwell as Leporello.

### ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

**Eugene Onegin**. Thomas Allen sings the title role for the first time at Covent Garden, with Ileana Cotrubas as Tatyana & Neil Rosenshein as Lensky. Colin Davis conducts. June 2, 5, 10, 13, 16, 18, 21.

**A Midsummer Night's Dream**. New production by Christopher Renshaw, designed by Robin Don, presented in association with the Aldeburgh Festival. Roderick Brydon conducts an all-British cast which includes James Bowman as Oberon, Lillian Watson as Tytania, Jonathan Summers as Demetrius, Felicity Lott as Helena & Stafford Dean as Bottom. June 17, 20, 25.

### SCOTTISH OPERA

Theatre Royal, Newcastle upon Tyne (0632 322061, cc 0632 323380). June 3-7.

**The Marriage of Figaro**. Produced by John Cox, conducted by György Fischer, with Roderick Earle as Figaro, Isobel Buchanan as Susanna, Margaret Marshall as the Countess, Jonathan Summers as the Count.

**Tosca**. Galina Kalinina sings the title role, with Seppo Ruohonen as Cavaradossi.

**The Turn of the Screw**. With Marie Slorach

as the Governess & Martyn Hill as Quint.

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

**The Turn of the Screw**. June 10, 14, 19.

**Tosca**. June 12, 17, 21.

### WELSH NATIONAL OPERA

Hippodrome, Bristol (0272 299444, cc).

June 10-14. Apollo Theatre, Oxford (0865 244544, cc). June 17-21. Hippodrome, Birmingham (021-622 7486, cc). June 24-28.

★★ **Otello**. Further performances of Peter Stein's superb production, with Jeffrey Lawton as Otello. REVIEWED APR, 1986.

**Wozzeck**. New production by Liviu Ciulei, conducted by Richard Armstrong, with Phillip Joll as Wozzeck, Eiddwen Harrhy as Marie.

**The Barber of Seville**. New production by Giles Havergal, with Della Jones as Rosina, Mark Holland as Figaro.

## BALLET

### BALLET RAMBERT

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc). Diamond Jubilee season.

**Quadruple bill**: a revival of Tudor's *Soirée musicale*, danced to Rossini/Britten; *Divertissements* relevant to the occasion; *Mercure*, première of a work by Spink to Satie/Birtwistle music—a tribute to the Mercury Theatre where Ballet Rambert was born; *Java*, Alston's setting of music by The Ink Spots. Gala 60th-birthday performance in the presence of the Queen Mother. June 11.

**Quadruple bill**: *Dipping Wings*, London première of short abstract work by Mary Evelyn to electro-acoustic score by Simon Waters; *Mercure*, *Soirée Musicale*; *Zansa*, London première of Alston work for 13 dancers performed to Nigel Osborne's music. June 12-16.

**Quadruple bill**: première of *Swamp*, new work by Michael Clark; London première of

*Soda Lake*, Alston's silent solo for a male dancer; *Dangerous Liaisons*: Alston interprets an electronic sound-track by Simon Waters; *Death & the Maiden*, Robert North's lyrical visualization of Schubert's string quartet. June 17-19.

**Triple bill**: *Java*; *Pierrot Lunaire*, Tetley's acclaimed *commedia dell'arte* masterpiece, with its Schönberg score; première of *new work* by Christopher Bruce. June 20, 21, 23, 24.

**Quadruple bill**: *Swamp*, première of *Carmen arcadiae mechanicae perpetuum*, new work by Ashley Page with music by Birtwistle; revival of Tetley's *Ricercare*; *Java*. June 25-28.

### LONDON CITY BALLET

Hever Castle, near Edenbridge, Kent (0732 865224). June 13-15. Hatfield House, Herts (07072 62823). June 20-22. Ragley Hall, near Alcester, Warwicks (0789 762090). June 27-29.

All in Big Top. Booking by post to the houses or on 836 9380, cc.

A series of weekend performances of diversissements given in stately homes, to include *Swan Lake* Act II & Rosemary Helliwell's *Il Piacere* Fri & Sat will be black-tie events beginning at 7.30pm, Sun family performances beginning at 5.30pm.

### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

**Romeo & Juliet**, MacMillan's version, strong in drama & excitement, is probably the best in the current repertory. June 3, 4.

**Triple bill**: *Les Patineurs*, Ashton's delightful commentary on skaters, rich in humour & virtuosity; *Scènes de ballet*, Ashton at his most classical gives opportunities for bravura performances to Stravinsky's spiky score; to round off an all-Ashton evening, ➤➤➤



Mary Evelyn's *Dipping Wings*, above, is one of seven premières in a Sadler's Wells season celebrating the diamond jubilee of Ballet Rambert. On June 15, 1926, Marie Rambert and her dancers gave a programme of new ballets including *A Tragedy of Fashion*, the first choreographic essay by Frederick Ashton. The company later made its home at the tiny Mercury Theatre. Among other choreographers to emerge were Antony Tudor, Andrée Howard, Walter Gore and Christopher Bruce.





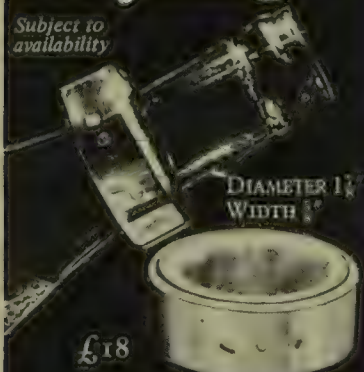
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## BALLET continued

*The Dream*, a translation of Shakespeare into dance, with Gelsey Kirkland dancing Titania on June 12 & 14. June 6, 9, 12, 14, 27.

*Giselle*, in Peter Wright's new production. June 7, 23; 24 & 28 with Kirkland.

**Triple bill:** *Les Patineurs*; *Return to the Strange Land*, Jiří Kylián's mysterious & moving ballet danced to Jánáček's music; *The Dream*. June 26, 30.

Hippodrome, Birmingham (021-622 7486, cc).

*Giselle*, June 16-19.

**Triple bill:** *Birthday Offering*, danced to a Glazunov score, an Ashton showcase for soloists & ensembles in high classical tradition; *Return to the Strange Land*; *The Dream*. June 20, 21.

## MUSEUMS

### BRITISH MUSEUM

Great Russell St, WC1 (636 1555).

**Florentine Drawings of the 16th Century.** Drawings from the BM's outstanding collection by Leonardo da Vinci, Michelangelo, Raphael, Andrea del Sarto & others. Until Aug 17.

**Money: From Cowrie Shells to Credit Cards.** Traces the story of money from its origins to the present day, examining the reasons why money is necessary, its use & abuse through the ages, & the development of money-making technology. May 29-Oct 26.

**The City in Maps: Urban Mapping to 1900.** Drawing on the resources of the British Library the development of urban cartography is charted from the earliest printed maps of the 1480s until the end of the last century. June 4-Dec 31, 1987.

Mon-Sat 10am-5pm, Sun 2.30-6pm.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

**Let's Face It.** An all-revealing exhibition that through pictures, advertisements, beauty aids, cosmetics & contemporary comments mirrors the history of facial appearance & hairstyles in London since the 18th century. Just when did false teeth & dental artifice make smiling socially acceptable? June 10-Sept 28. Tues-Sat 10am-6pm, Sun 2-6pm.

### NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717).

**Patriots & Liberators: Anglo-Spanish Military Co-operation during the Peninsular War, 1808-14.** Commemorates the unsung co-operation given to the Anglo-Portuguese forces under Wellington by the Spanish army, contributing to the successful expulsion of the French from Iberia. Until July 31. Mon-Sat 10am-5.30pm, Sun 2-5.30pm.

### PUBLIC RECORD OFFICE

Chancery Lane, WC2 (405 0741).

**The Domesday Exhibition.** A fascinating study that reveals how the English farmed & fed, what the landscape looked like & who lorded it over whom in the year 1086. Until Sept 30. £2.50, concessions £1.25. Mon-Sat 10am-6pm. Closed May 26.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

**American Potters Today.** A recently donated collection, formed with the museum in mind by leading expert in the field Garth Clark, shows the immense variety & energy of contemporary American ceramics, & the way in which the boundary between craft & fine art has become increasingly tenuous. Among

the stars are Peter Voulkos, Rudy Autio & Rudolf Staffel. Until Aug 31.

**Masterpieces of Photography 1839-1986.** A retrospective showing the evolution of the art of photography starting with one of the earliest daguerreotypes taken in Whitehall in 1839. June 18-Nov 30.

Voluntary admission, suggested £2, concessions 50p.

## GALLERIES

### THOMAS AGNEW

43 Old Bond St, W1 (629 6176).

**From Claude to Delacroix—The Arts in France 1630-1830.** From the gallery's stock & private collections, French paintings & drawings that include an early Claude landscape & an Oudry *Cock Fight*, plus a sampling of sculpture & 18th-century furniture. June 3-July 25. Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm.

### BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521).

**Albert Goodwin (1845-1932).** Most late-Victorian watercolourists are a bit stodgy. Goodwin's drawings, though elaborately worked in the manner of the day, still retain some of Turner's magic. May 30-July 6. £1, concessions 50p. Tues-Sat 10am-5pm, Sun 2-6pm.

### HARRICAN ART GALLERY

Silk St, EC2 (638 4141).

**Cecil Beaton—First Major Retrospective.** A very grandiose celebration of (dare one whisper it?) a fairly minor talent, with more than 700 items in 20 specially designed settings. Until July 20. £2, concessions £1. Tues-Sat 10am-6.45pm, Sun, May 26 noon-5.45pm.

### BLOND FINE ART

22 Princes St, W1 (437 1230).

**Conroy Maddox: Paintings 1945-85.** Retrospective covering 40 years' work by this veteran British Surrealist, who remained faithful to the movement when many others left it. June 4-28. Mon-Fri 10am-6pm, Sat until 1pm.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535).

**Caribbean Art Now.** The Tate Gallery possesses work by only one Caribbean artist—the Guyanese Aubrey Williams. Even he, as a mainlander, is not Caribbean in the strict sense. This exhibition will show whether the Tate's neglect of so large a section of our community, & apparent lack of interest in its culture & heritage, is justified. June 17-Aug 4. Mon-Sat 10am-5.30pm, Sun 2-5pm.

### CONTEMPORARY TEXTILE GALLERY

10 Golden Sq, W1 (439 9070).

**Malcolm Temple: One Man Show.** Vibrantly coloured tapestries, hand-tufted rugs, appliqué wall hangings, screens & furniture: the artist's rugs hang beside those of Matisse & Sutherland in the V&A. May 28-June 21. Mon-Fri 9am-5.30pm, Sat until 5pm.

### CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811).

**Second Crafts Council Open: Musical Instruments.** The first major display of wide ranging contemporary musical instruments to be seen in the UK—109 in all by 108 different makers. Includes early & folk musical instruments of David Munrow, the early-music pioneer who died 10 years ago: a fascinating collection that reflects his interests & is part of his memorial. June 4-Aug 31. Tues-Sat 10am-5pm, Sun 2-5pm.

### FRADAN FESTIVAL

23 Lower Addison Gardens, W14 (603 6294).

**Cyril Fradan at Home.** The artist, holding his ninth annual exhibition, offers his pictures for sale at musical soirées in his studio at Holland Park. May 28-June 15. Open house daily from 7pm (performances 8pm).

### MICHAEL GOEDHUIS

14 Old Bond St, W1 (409 3324).

**The Gilding of the Lily.** Eighty vessels of the kind used for traditional Japanese flower arrangement, ranging in date from the 12th to the 19th century, from China & Korea as well as from Japan itself—some shown with arrangements by a well-known Japanese master of the art. June 18-July 11. Mon-Fri 10am-6pm, Sat until 1pm.

### HAYWARD GALLERY

South Bank, SE1 (261 0127).

**1986 Hayward Annual: "Falls the Shadow".** The pretentious title is taken from T. S. Eliot's *The Hollow Men* & European artists are included for the first time. But most of the names & styles are familiar both from the RA's seminal *A New Spirit in Painting* & from recent London exhibitions. Basically a tribute to the spirit of things-as-they-are, rather than to that of things-as-they-will-be. Until June 15. £2.50; concessions & everybody all day Mon & after 6pm Tues & Wed £1.50. Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm.

### LUKE HUGHES

1 Stukeley St, WC2 (404 5995).

**The Wooden Hinge.** An exhibition showing the unconventional fittings devised by Luke Hughes & the craftsmen of the Bloomsbury Joinery Workshop in Covent Garden for their modern, robust, hardwood furniture. June 2-13. Mon-Fri 10am-6pm.

### JUDA ROWAN GALLERY/ANNELY JUDA

11 Tottenham Mews, W1 (637 5517).

**Hidden Landscape.** We often sense allusions to landscape in abstract paintings, & especially in those by British artists. This exhibition brings the issue into the open, with works by eminent contemporaries such as Bridget Riley & John Golding. May 29-July 5.

**Vordemberge-Gildewart: Drawings & Collages 1920-60.** The work of this major German Constructivist (1899-1962) is now rare, making this show an important art-historical occasion. Until July 5.

Mon-Fri 10am-6pm, Sat until 1pm. Closed May 26.

### MALL GALLERIES

The Mall, SW1 (930 6845).

**Royal Society of Portrait Painters.** 92nd exhibition: includes portraits of Harry Secombe by David Poole & of the Archbishop of York by George J. D. Bruce. May 29-June 8. £1. Daily 10am-5pm.

### MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161).

**Oskar Kokoschka: Drawings 1925-80.** An appendix to the Show at the Tate, opposite, celebrating the centenary of Kokoschka's birth. FEATURED ON P 54. June 6-July 5. Mon-Fri 10am-5.30pm, Sat until 12.30pm.

### MATTHIESEN FINE ART

7/8 Mason's Yard, SW1 (930 2437).

**Baroque Three: The Evolution of the Style.** A fourth exhibition of a series, this one homes in on the High Baroque of 1630-80. All the main Italian schools of this period are represented, plus a rediscovered allegorical painting by Luca Giordano. June 12-Aug 15.





Two hundred years divide this face of fashion. On the left is the sun-screened look of the 1780s, on the right the sun-soaked skin and hair of the 1980s. From June 10 *Let's Face It* at the Museum of London presents a history of the City as a beauty centre. Exhibits include wigs, false teeth and a photograph showing developments in cosmetic surgery.

Mon-Fri 10am-6pm.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

**The Artist's Eye: Patrick Caulfield.** Caulfield's own paintings—hard-edged yet curiously elusive—hang beside masterpieces chosen by him from the gallery's own collection. June 4-Aug 10. Mon-Sat 10am-6pm, Sun 2-6pm.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

**John Player Portrait Award 1986.** The winners & selected entries from this prestigious portrait competition, now in its seventh year. June 5-Aug 31.

**Twenty for Today: New Portrait Photography.** Features the talents of 20 leading photographers aged under 40, whose contributions include subjects as diverse as the Bishop of Durham & Simon Le Bon. May 30-Aug 25. 50p, concessions 25p.

Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm.

#### NEW GRAFTON GALLERY

49 Church Rd, Barnes, SW13 (748 8850).

**Festival of Britain: 60 Painters for 51—35 years on.** The original show was a landmark: for the first time since the Victorian period British painters came to grips with the problem of large scale. This revival is a nostalgic backward glance at that far-away Festival summer. June 4-28. Tues-Sat 10am-5.30pm.

#### ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052).

**Albert Gilbert: Sculptor of Eros.** Now that the New Sculpture of the late 19th century is again news, Gilbert's exceptional talents are being recognized. Until June 29. £2.50; concessions & everybody on Sun until 1.45pm. £1.70, children £1.25. **FEATURED APR. 1986.**

**218th Summer Exhibition.** With artists

such as R. B. Kitaj, Peter Blake, Tom Phillips & David Hockney now among the Academy's membership, this year's show should in all probability maintain its recent rise in quality. May 31-Aug 24. £2.40, £1.60, £1.20.

**London Original Print Fair.** 3,500 prints presented by 18 international dealers. June 13-15. £1 (includes catalogue & re-entry). Daily 10am-6pm.

#### SELFRIDGES

Oxford St, W1 (629 1234).

**Her Majesty The Queen—A Birthday Celebration.** A Kodak exhibition showing more than 100 photographs of Queen Elizabeth II, many from the Royal Archives & including the official 60th birthday portrait by Prince Andrew. June 3-Aug 2. Mon-Sat 9am-6pm, Wed from 9.30am. Chapter House, Canterbury Aug 20-Sep 21.

#### TATE GALLERY

Millbank, SW1 (821 1313).

**Barry Flanagan: Prints & Sculpture.** Flanagan's major success as a sculptor is one of the oddities of our time, given his apparent determination to send up the whole creative process. His drawings & prints are different in kind: they show the ineradicable gift of the natural draughtsman. May 28-Aug 31.

**Terry Winters.** Yet another young American superstar, Winters is a bit more civilized than Schnabel—his imagery is based on plant & crystalline forms.

**Oskar Kokoschka 1886-1980.** Centenary exhibition. June 11-Aug 10. **FEATURED ON P 54.**

**Jasper Johns: "Savarin" Monotypes.** Johns is one of the thriftiest recyclers in the business. This suite of 17 monotypes uses proofs of the lithograph *Savarin* 1977-81, showing brushes in an old paint tin. June 18-Aug 31.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

**Victor Willing.** A tribute to an extraordinary artist, at the same time Surrealist & Expressionist, who is not as well known as he should be because he spent 20 crucial years in Portugal, returning here only in 1975. Significantly, Willing is one of the few British artists represented in the Saatchi Collection. June 6-July 20. Tues-Sun 11am-5pm, Wed until 8pm.

## LECTURES

#### ARTS CENTRE

98 High St, Croydon (688 8642).

**Ronald Firbank: The First Great Comic Novelist of the 20th Century.** The poet Gavin Ewart talks about the writer & his work during the Arts Centre's Firbank centenary celebrations. June 10, 8pm.

#### DILETTANTI

44 Paddenswick Rd, W6 0UB (inquiries 8.30-9.30am: 749 7096).

**Behind the Front Door: London's Clubs & Town Houses.** Morning lectures on *Grandeur on a small scale* & *Leaders of fashionable society* at the Brompton Library (June 17, 10.15am) provide the introduction to tours of 44 Berkeley Square (June 25, 10am & 10.45am), *Home House, Portman Square* (July 7, 2.30pm), *Nash's Regent's Park terraces* (July 17, 2.15pm), *Reform Club, Pall Mall* (July 24, 10am) & one other club (July 31, 4pm). Course fee £37.50, individual visits £7.50. Include sae with all applications.

#### DULWICH PICTURE GALLERY

College Rd, SE21 7AD (693 5254).

**The Chemistry of Painting.** Five-day courses, with illustrated lectures, room talks & practical sessions in this gallery rich in 17th- & 18th-century paintings. Lecturers John Sheeran, Keeper of Dulwich Picture Gallery, & Helen Glanville, Consultant Conservator at the Royal Academy, discuss the conservation, care & appreciation of Old Master paintings. Courses June 16-20 & June 23-27. Fee £280 (reductions for Friends of the Gallery & of the RA). Application forms, with sae, from John Sheeran.

#### FRANCO-BRITISH SOCIETY

Venue: Royal Geographical Society, Kensington Gore, SW7.

**From Les Baux to Carcassonne—A Modern Wine Crusade.** Mrs Lavinia Gibbs-Smith, director of Les Bons Vins Occitans, presents an illustrated talk on the development of viticulture in the Midi since the Second World War. The lecture, at 6.45pm, is preceded by a glass of wine & followed by wine-tasting. June 17, 6-8.30pm. Tickets £8, with sae, from Mrs F. J. White, 8 Queen's Ride, SW13 (788 8903).

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 2RL (589 6371).

**The History of Photography.** Study day prompted by the 10th anniversary of *History of Photography*, with its editor, Professor H. K. Henisch of the University of Pennsylvania, speaking on *The First 10 Years of the Journal*, Mark Haworth-Booth on *The V&A Photograph Collection 1856-1986*, & Frances Dimond on *Prince Albert & the Royal Photograph Collection*. May 31, 11am-5pm. No tickets needed.

**Ted Tinling on Tennis... & Textiles.** Ted Tinling, who had been designing sportswear for more than 50 years, talks about his career. June 17, 10.30am-5pm. Tickets free, with sae, from Education Department.

## SALEROOMS

#### BLOOMSBURY BOOK AUCTIONS

3 & 4 Hardwick St, EC1 (833 2636).

**Jacobean play.** Working draft of a tragedy by Shakespeare's rival, John Webster, discovered recently at Melbourne Hall in Derbyshire. Considered the literary find of the century it is expected to fetch between £200,000 & £400,000. June 20, 11am.

#### BONHAMS

Montpelier St, SW7 (584 9161).

**Derby Day.** Equestrian paintings, prints & sculpture to coincide with the Derby at Epsom the previous day. Most valued works are a study of brood mares in a landscape by the horse portraitist John Ferneley Senior, £40,000-£60,000, & *Derby Day* after William Powell Frith, £18,000-£25,000. June 5, 6pm.

**Modern British pictures.** Includes works by Newlyn artists—a little girl by Harold Harvey, schoolgirls on a beach with red lanterns by Thomas Cooper Gotch & a portrait of Stanhope Forbes by John Richards, £200-£300. June 26, 11am.

#### CHRISTIE'S

8 King St, St James's, SW1 (839 9060).

**Impressionist & modern paintings & sculpture.**

Highlight is Modigliani's portrait of his mistress Jeanne Hébuterne, 1919. German 20th-century pictures include work by Nolde, Beckmann & Kandinsky. June 23, 6.30pm.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

**Post-Impressionist & modern British paintings.**

Dame Laura Knight's *Showers at Ascot*, estimated at £10,000-£15,000, is to be sold on the first day of Ascot. Those caught on the wave of Newlyn popularity will find here Elizabeth Forbes, John Lamorna Birch & Harold Harvey. June 17, 11am.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

**Chinese T'ang pottery, metalwork & sculpture.** Unrivalled group of 38 lots from a private European collection. June 10, 11am.

**Continental illustrated books, English MSS & private press books, circus & conjuring, children's books & related drawings.** Includes probably the earliest versions of Edward Lear's drawings & limericks, 1841-42, £40,000-£60,000. The original pencil & watercolour for *Alice in Wonderland* is also on offer & two drawings from *The Snow Queen*. Other works by Mervyn Peake & Heath Robinson. June 19 & 20, 2.30pm.

**Drawings from the Springell collection.** About 100 drawings with works by Rembrandt, Tiepolo, Dürer, Gainsborough, Schüffelein, Whistler, & Rowlandson. June 30, 11am.

#### SOTHEBY'S MONACO

**Mantegna painting.** An unrecorded work by the Renaissance artist Andrea Mantegna will be offered for sale. *The Holy Family with Saint Elizabeth & Saint John the Baptist* dates from c1500 & was discovered recently in Marseilles. June 21, 9.30pm.

**Contributors:** Angela Bird, Margaret Davies, Liz Falla, Simon Horsford, Edward Lucie-Smith, George Perry, Sally Richardson, Ursula Robertshaw, J. C. Trewin, Penny Watts-Russell. Information is correct at time of going to press. Add 01- in front of London telephone numbers if calling from outside the capital.





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
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# LONDON NOTEBOOK

The local government elections have left London largely, but by no means wholly, in the hands of the Labour Party. Labour won Brent, Ealing, Fulham, Hammersmith and Waltham Forest from the Conservatives and now hold 15 of the 32 London boroughs (compared with 11 held by the Tories, three by the Alliance and three with no one party in control), and is the largest party on the joint boards for fire and civil defence and for grants to voluntary bodies which take over some of the responsibilities of the defunct Greater London Council.

For the Conservatives the one bright spot in the election was Wandsworth, which was one of the five boroughs Labour had set their sights on and the one they failed to capture. The result was as close as it could be, with the Tory majority being reduced to one, but on a gloomy night it must have raised a cheer or two in Downing Street, where Wandsworth has been regarded as a model of the new Tory radicalism. Rates in the borough have been cut by 20 per cent in the current financial year, there has been an aggressive policy of council-house selling, and virtually everything that can be has been privatized. Wandsworth can now claim to be the lowest-rated borough in London, yet sustains one of the highest programmes of capital investment and provides efficient community services.

This is not a trick that has been performed overnight. The council was captured by the Conservatives in 1978, its political complexion reflecting its changing character. Once a thriving fishing village on the banks of the Wandle, it is now one of London's largest administrative areas and a popular residential district for young professionals. It is they who have been chiefly responsible for the council's concentrated experiment in Thatcherism. Before the elections the minister for local government, William Waldegrave, declared that Wandsworth had the best local council in the country. Clearly Waldegrave is a man to watch, and Wandsworth a borough to wonder at.

When the House of Commons becomes preoccupied with its dignity and sends matter to be considered by the Committee of Privileges it generally ends up with egg on its face. If MPs accept the last report from its Committee the egg could take on the dimensions of a Spanish omelette, for the House is being asked to penalize *The Times*, its editor and one of its reporters for publishing the gist of a select committee report on radioactive waste disposal which was quite evidently leaked to the paper by one or more of its own members.

The Committee has been unable to find out which MP was responsible for the leak, and so has called for punishment to be meted out to those who were

leaked upon. The facts that the subject was of considerable public interest (ironically emphasized by the publication of the report at the moment when the world was striving to get accurate information about the scale of the Chernobyl disaster), and that reporters in Parliament are in effect representing the public because it would be inconvenient to have all the public in the House at any one time, appears to have been ignored by the Committee.

*The Times* is not unused to being a target of the Committee of Privileges, and is well able to thunder out its own defence. On a similar occasion some years ago it tartly pointed out that it was not part of a newspaper's function to keep politicians' secrets for them. I hope the House will keep this in mind when it comes to consider the Committee's report.

Meanwhile, *The Times*, is also victim of another attempt at censorship by, of all unlikely places, a number of public libraries. Together with the other national newspapers published by Rupert Murdoch's News International Group, *The Times* has been banned from public libraries in some six English and Scottish cities, and in five London boroughs, in protest at the dismissal of the print workers following the move to Wapping. The ban has been deplored by the Library Association as a breach of the principle that public libraries should be a neutral and non-partisan service. In Glasgow, one of the unfortunate cities affected by the ban, the action has been compared to the Nazi book burnings of the 1930s. Those responsible for the ban defend it by declaring that librarians are in "a political situation". In a political situation, it appears, all things may be done—as Dr Goebbels may well have said.

Why is Marylebone station regarded with such affection? British Rail's recent announcement that the station will not after all be shut down was greeted with relief and enthusiasm, yet few Londoners probably know where to find it, hidden as it is behind the former Great Central Hotel (which now houses the British Railways Board), and fewer still actually use it. Except on Cup Final days, when frequent specials deliver fans to what is now called Wembley Complex, Marylebone serves only the narrow computer belt along the Chilterns to such places as Chorleywood, Amersham, Aylesbury, Beaconsfield, Bicester and Banbury, and even on weekdays there are not many more than 100 trains in and out during the day, compared with some 450 down the road at Euston.

Perhaps it is the resultant calm that appeals to a generation used to regarding railway stations as places of panic and frustration. Marylebone is a quiet

place, where there is little bustle and no queues, where, in the longish intervals between trains, you can hear the sparrows chirruping in the roof, and where the air of leisure is enhanced by destination boards revealing that trains stop not only at Denham but also at Denham Golf Course.

This redolence of another age must add to its attraction, but I suspect that Marylebone's popularity is based largely on our romantic and instinctive affiliation with the underdog. As a mainline terminus Marylebone never had a chance. Its building was held up by a long battle with Lord's, under whose turf a tunnel had to be built, and in the 1890s there were few more powerful lobbies than the MCC. Eventually the cricketers retired, far from hurt, having won more ground along the Wellington Road and a guarantee that turf removed after the end of one season would be replaced in time for the next.

The station opened in 1899, but for the railway company, grandiloquently named the Great Central, it was already too late. The company never really got going, and Marylebone itself has never been finished. The station has a lopsided appearance because the space that might have taken another 10 tracks is occupied by an office block, and of the four platforms now in use British Rail are thinking of closing two for further redevelopment. Even so it seems that Marylebone will now survive, and with it the grand iron and glass entrance porch, surely the most elegant approach of any London station.

London has been more written about than any other city, so much so that there is no satisfactory bibliography of the place and it is hard to keep up with every new book that appears. This is especially true of guides, which breed like aphids. Our office shelves are packed with guides to all aspects of London life—its buildings, restaurants, shops, parks and villages. There are guides to its pubs and pawnbrokers, its stations and its statues, its canals and its streets, its myths and its literary connexions, its Cockneys and its Sloanes. The latest to come my way is the most macabre. It is Martin Fido's *Murder Guide to London* (Weidenfeld and Nicolson, £9.95), and it sets out to tell us where to find the sites of all the most appalling crimes committed in the capital. As more than half of the most celebrated murders in Britain have taken place in London this is not as slim a volume as one might have hoped. The only comfort I can find in it is that many of the most infamous addresses no longer exist. Neither 39 Hill-drop Crescent nor 10 Rillington Place are there any more, and on the site of Jack the Ripper's terrible murder of Mary Jane Kelly there is now a multi-storey car park.

JAMES BISHOP



# Saying it with flowers

The most moving moments of the Queen's 60th birthday celebrations were provided by 6,000 children who walked down the Mall to Buckingham Palace bearing 120,000 Lincolnshire daffodils. Accompanied by several school bands, they assembled in the forecourt to serenade the Queen with such songs as *Don't Dilly Dally on the Way* and *Congratulations* before tackling a birthday song composed by Tony Macaulay, with words by the poet Christopher Logue. The sun emerged after a morning of rain as



the Queen, wearing a daffodil-coloured wool coat, came out onto a balcony to wave to the children, who were chosen from schools throughout the UK and Commonwealth. Then she appeared among them to chat, followed by Prince Andrew and his fiancée Sarah Ferguson, above. Earlier there had been a service at St George's Chapel, Windsor, preceding a large family luncheon at Windsor Castle. In the evening, the royal ladies re-emerged resplendent for a gala concert at the Royal Opera House, Covent Garden.

PHOTOGRAPHS BY ED PRITCHARD





# THE FINAL FAREWELL <sup>June 86</sup>

The silver plate on the English oak coffin was inscribed simply: "Wallis, Duchess of Windsor, 1896-1986". As Mrs Wallis Simpson, she proved the catalyst to King Edward VIII's abdication and died in Paris after 50 years in exile. Her coffin was carried from the Albert Memorial Chapel of St George's in Windsor Castle by a bearer party of Welsh Guards, right, in the presence of the royal family, below, for burial at Frogmore next to her husband under a spreading plane tree.



PHOTOGRAPH BY GARY HASTINGS





# FOR THE RECORD

JUNE 80

## Monday, April 14

The Government's Shops Bill to legalize Sunday trading was rejected in the Commons by 14 votes.

Bishop Desmond Tutu was elected Archbishop of Cape Town.

## Tuesday, April 15

US F-111 bombers from British bases and A-6 jets from the Sixth Fleet attacked targets in Tripoli and Benghazi in retaliation for terrorist attacks organized in Libya. Among 39 known to have been killed was Colonel Gaddafi's adopted baby daughter.

The *Racing Post*, a new daily horse racing paper intended to rival *The Sporting Life* and financed by the Maktoum brothers, was launched.

Jean Genet, the French novelist, died aged 75.

## Wednesday, April 16

Jennifer Guinness, wife of banker John Guinness, was rescued by police from a house in Dublin eight days after she had been kidnapped from her home.

Unemployment in Britain rose in March by 36,000 to 3,198,000, the biggest monthly rise since September 1981.

England lost the final Test Match against the West Indies in Antigua by 240 runs.

## Thursday, April 17

Two British and one American hostage were killed in Beirut by Arab extremists.

The House of Lords ruled that the GLC's funding of voluntary organizations after it had been abolished was illegal and the £36 million held in a special court account was released to the London Residuary Body.

President Botha said that he would not negotiate with the outlawed African National Congress as long as it remained allied to the South African Communist Party.

The Netherlands and the Isles of Scilly signed a treaty ending the state of war officially in force since 1651, though no shots have ever been fired.

## Friday, April 18

The high-street banks in Britain cut their base lending rates to 10.5 per cent.

Guinness won a three-month battle against supermarkets group Argyll to take over the spirits group Distillers at a cost of £2,500 million.

President Botha announced that South Africa would no longer arrest blacks under the pass-law regulations, and those currently in prison for these offences would be released.

Zimbabwean Prime Minister Robert Mugabe said he would scrap the 20 parliamentary seats kept for the country's white minority within the next year.

A Titan missile carrying US military cargo exploded seconds after lift-off from a Californian airbase.

## Saturday, April 19

More than 60 people were arrested in London's Oxford Street when they clashed with police during a demonstration against the bombing of Libya.

## Sunday, April 20

More than 500 people drowned when a double-decker ferry capsized in the Sitaklha river, Bangladesh.

At least 100 people died and 1800 were left homeless after a reservoir bank collapsed in eastern Sri Lanka.

Toshihiko Seko, of Japan, won the London Marathon in 2hrs 10mins 2secs; the women's race was won by Grete Waitz of Norway.

Oxford United won the football Milk Cup at Wembley beating Queens Park Rangers 3-0.

## Monday, April 21

The Queen's 60th birthday was celebrated with a variety of private and public functions including a tribute by 6,000 children carrying daffodils who sang for her outside Buckingham Palace and ending with a gala concert at the Royal Opera House.

Leading building societies cut home loan interest rates from 12 to 11 per cent.

Foreign Ministers of the EEC agreed to cut Libyan diplomatic representation in Europe to the "barest minimum" and also imposed new restrictions on the movement of Libyans based in Europe.

## Tuesday, April 22

The United States conducted its third nuclear test of the year under the Nevada desert.

King Juan Carlos and Queen Sofia of Spain arrived in Britain on a state visit. On April 23, when he became the first foreign monarch to address both Houses of Parliament, he said he hoped the two countries could find a solution to the dispute over Gibraltar.

17 men were charged in New York with conspiracy to sell more than \$2,000 million worth of jet fighters and missiles to Iran.

HMS *Hermes*, the aircraft carrier which was the flagship of the British task force in the Falklands War, was sold to the Indian navy for £50 million.

Nigel Davenport was elected president of the actors' union, Equity.

## Wednesday, April 23

Airship Industries introduced commercial airship flights over London for the first time since 1937, at a cost of £100 for the 90 minute trip.

Jim Laker, the former Surrey and England cricketer, died aged 64.

Otto Preminger, the film producer and director, died aged 79.

## Thursday, April 24

One woman was injured when a bomb exploded outside a British Airways office in Oxford Street, London, shortly before 5am.

The Government announced that none of the four bids for the privatization of the Land-Rover and Freight Rover parts of British Leyland would be accepted.

The Duchess of Windsor died in Paris aged 89.

Bill Edrich, former Middlesex and England cricketer, died aged 70.

## Friday, April 25

The Prime Minister announced that 335 Libyan student engineers and pilots

would have to leave Britain by May 31.

Five Civil Guards were killed when a car bomb exploded in Madrid. The Basque separatists' organization ETA was thought to be responsible.

A British businessman, Kenneth Marston, was shot dead outside his home in Lyons, south-eastern France. On April 27 a British tourist was killed in Jerusalem by gunmen claiming to belong to the Syrian-backed Abu Moussa group.

Derry Mainwaring Knight, a self-confessed Satanist who deceived wealthy Christians into parting with more than £200,000 to deliver him from evil, was jailed for seven years.

## Saturday, April 26

An explosion at a nuclear power plant in Chernobyl, 80 miles north of Kiev, caused a massive radiation leak which affected much of Europe. The Soviet government took three days to confirm the incident and said that two people had died (later amended to eight), 197 were injured and 49,000 (later 84,000) had been evacuated from a 19 mile radius around the plant.

Seamus McElwaine, a convicted IRA terrorist who broke out of the Maze prison in September 1983, was shot dead and an accomplice wounded by security forces in the Irish Republic as the two men were setting a booby-trap landmine.

Prince and Princess Michael of Kent arrived in Swaziland to represent the Queen at the coronation of King Makhosetse Dlamini.

## Sunday, April 27

The French exploded a nuclear device at the Mururoa atoll in the Pacific Ocean.

## Wednesday, April 30

The Norwegian Prime Minister Kaare Willoch resigned after his centre-right government was defeated in a vote on economic austerity measures. Mrs Gro Harlem Brundtland, leader of Norway's Labour Party, agreed to form a minority government on May 2.

Libya ordered foreign companies to cut their number of staff—19 Britons were expelled.

Serious disturbances broke out at a number of prisons around Britain as

prison officers began a national overtime ban. 26 prisoners escaped and Northey prison, near Bexhill, Sussex was badly affected by fire after prisoners had rioted. Prison officers suspended their work-to-rule the following day.

Indian police and paramilitary troops entered the holiest shrine of the Sikh religion, the Golden Temple of Amritsar, looking for extremist rebels who had announced the establishment of the independent Sikh state of Khalistan.

The EEC Court of Justice ruled that, in principle, price-fixing airline cartels were in breach of the Treaty of Rome rules on free competition, and thus opened the way for cheaper European air fares.

British Rail said that it had decided not to close London's Marylebone station because the Underground system would not be able to take the extra passenger traffic.

Nicholas Ridley, the Transport Secretary, said the driving licence fee would rise to £15 from September 1.

Dennis Andries of Britain won the WBC world light-heavyweight boxing title in London, beating the American J. B. Williamson on points.

## Thursday, May 1

King Bhumibol of Thailand dissolved parliament and called for fresh elections in July.

*Midway Lady*, ridden by Ray Cochrane, won the 1,000 Guineas at Newmarket.

Jonjo O'Neill, the former champion National Hunt jockey, announced his retirement from the saddle.

## Friday, May 2

The Prince and Princess of Wales opened Expo 86, the Vancouver world fair in British Columbia, Canada.

Cannon, the US film production and cinema company, bought the former Thorn EMI Screen Entertainment division from the Bond Corporation for £175 million.

Rally drivers Henri Toivonen of Finland and the Italian Sergio Cresto were killed while taking part in the Corsican

Motor Rally.

## Saturday, May 3

14 people were killed and 41 injured when a terrorist bomb destroyed an Air Lanka Lockheed Tristar which was on the ground at Colombo's Katunayake airport in Sri Lanka. A Tamil guerrilla group was thought to be responsible.

An American Delta rocket carrying a weather satellite exploded shortly after launch from Cape Canaveral.

175 policemen and 150 pickets were injured in the worst violence yet seen at News International's new printing plant at Wapping in east London.

Liverpool won the Football League Championship by beating Chelsea in their final match of the season.

The favourite, *Dancing Brave*, ridden by Greville Starkey, won the 2,000 Guineas at Newmarket.

## Sunday, May 4

A salvo of terrorist rockets was fired at the State Guest House in Tokyo as the leaders of Britain, Japan, United States, France, West Germany, Canada and Italy arrived for a seven-nation economic summit. All the rockets missed and no one was hurt. The following day the leaders agreed to strengthen international co-ordination of economic policies and issued a tough declaration against terrorism.

Babrak Karmal, the Afghan leader, resigned as head of the Communist regime and was replaced by Major General Najibullah, former head of the state secret police.

## Monday, May 5

Joe Johnson won the Embassy World Snooker Championships in Sheffield, beating Steve Davis in the final.

## Wednesday, May 7

The French exploded their second nuclear device this year at Mururoa atoll.

Iraqi planes attacked and set on fire Tehran's main oil refinery, as their forces were reported to have pushed into Iranian territory for the first time since 1982.

The South African government announced that it would grant independence to a fifth black tribal homeland, KwaNdebele, on December 11.

Steaua Bucharest beat Barcelona on penalties after extra time in the European Cup Final in Seville, Spain.

Lord Shinwell, the former Labour Minister, died aged 101.

## Thursday, May 8

In two parliamentary by-elections the Conservatives lost Ryedale to the Alliance candidate, Mrs Elizabeth Shields, but just held on to West Derbyshire where Patrick McLoughlin had a majority of 100. Conservatives also lost more than 700 seats and control of 29 councils in the municipal elections. Labour had a comfortable win in the first direct election for the Inner London Education Authority.

## Friday, May 9

Sherpa Tenzing, who conquered Everest with Sir Edmund Hillary in 1953, died aged 71.

## Saturday, May 10

The British Government expelled three Syrian attachés after Damascus refused to waive their diplomatic immunity so they could help Scotland Yard with inquiries into the alleged terrorist activities. Syria responded by ordering three British diplomats to leave the country.

Liverpool completed the "double" when they beat Everton 3-1 in the FA Cup Final at Wembley.



Lord "Manny" Shinwell, whose political career spanned more than 83 years, died at his home in St John's Wood, London, aged 101. His last office was as Labour Minister of Defence in 1950 and he is pictured here on his 100th birthday.





REUTERS



PRENSA/SCIENCE



PRENSA/SCIENCE

**T**here was an international outcry after a Soviet reactor exploded at the nuclear power plant at Chernobyl and radioactive fallout drifted across much of Europe. The Soviet Union's initial concealment of vital information caused most of the West's anger and the full extent of the damage has still to be discovered. A US satellite picture taken from a height of more than 400 miles shows the stricken reactor some days after the explosion, top; British students were among those who were evacuated from the disaster zone and they were screened on their arrival at Heathrow, left, while milk was also tested for traces of radiation, above.





# A botanist preserved

This fine portrait by Sir Joshua Reynolds of a man he greatly admired, the botanist and explorer Sir Joseph Banks, has been acquired by the National Portrait Gallery in London with the help of contributions from the National Heritage Memorial Fund (£177,000), the National Art-Collections Fund (£50,000) and the Pilgrim Trust (£20,000).

It was completed in 1773 when Banks was just 30, two years after his return from a lengthy voyage around

the world in the *Endeavour* with Captain Cook, in which they first explored New Zealand and Australia. Banks sat for Reynolds in 1772 and again in 1773, after a voyage to Iceland. In the resulting masterpiece he seems to be half rising from his chair, and the inscription on the letter on which his left hand rests reads suitably: *Cras Ingens iterabimus*

**Sir Joseph Banks portrayed by Sir Joshua Reynolds:  
oil on canvas and measuring 50 in by 40 in.**

*aequor*, translatable as "Tomorrow we'll sail the vasty deep again".

In fact Banks's great travelling days were over. Soon afterwards he became President of the Royal Society, holding that position from the age of 35 to his death in 1820. In those years he used his family fortune to become a patron of science and to collect a magnificent library at

his house in Soho Square.

The Reynolds portrait brings the National Portrait Gallery's holdings of Sir Joshua's work to eight. It joins his study of Warren Hastings, the first governor general of India, in a refurbished top-floor gallery called Britain Overseas. The purchase was made through the dealers Thomas Agnew & Sons, acting for Clive Gibson, to whom it had descended from the sitter via the Brabourne family and Mrs Clive Pearson.



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# THE DAY OF THE MARATHON

High winds and rain destroyed hopes of record times when the sixth London Marathon, sponsored by Mars, was run over its 26 mile course from Greenwich to Westminster Bridge. With almost 20,000 competitors the field, seen, left, passing over Tower Bridge, was however thought to have been a world record. The race was won in 2 hours 10 minutes 2 seconds by the Japanese Olympic runner Toshihiko Seko, right, with 100 seconds to spare from Hugh Jones, a former winner from London. Scotland's Allister Hutton was third. The fastest woman, Grete Waitz from Norway, came in 104th overall with a time of 2 hours 24 minutes 54 seconds. Victory meant a prize of £16,404 for her as for Seko. The event attracted the usual sideshows, below right.



STIVE POWELL

PHOTOGRAPHS BY ALLSPORT



TRIAVOR RONS



LEMON BRIT



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You may find one or two cars that can keep up with the Jetta GT. But then, the Jetta is a Volkswagen. So it will leave them all behind in the end.

Just wait and see.

**Jetta GT**





# Seven short-listed for 1986 Museum of the Year Award

Seven museums have been short-listed for the 1986 Museum of the Year Award.

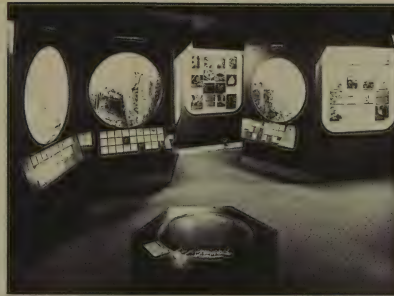
They are the Beamish North of England Open Air Museum, Cabinet War Rooms in London, Kendal Museum of Natural History and Archaeology, the Manchester Jewish Museum, Ruskin Gallery in Sheffield, the Scottish National Gallery of Modern Art in Edinburgh, and the Wedgwood Museum in Stoke-on-Trent. The main award, sponsored by *The Illustrated London News* in conjunction with National Heritage, comprises a porcelain sculpture by Henry Moore to be held by the winning museum for a year, and a cheque for £2,000. There will also be prizes for the best museum in the field of fine or applied arts (sponsored by Sotheby's), the best museum of industrial and social history (sponsored by Unilever), the best museum publications (sponsored by Watmoughs), an award for outstanding achievement on very limited resources (sponsored by Museum Casts) and a special judges' award (sponsored by Book Club Associates).

The awards will be presented by the Minister for the Arts, Richard Luce, at a lunch in London on June 17.



**Cabinet War Rooms**

The Cabinet War Rooms, in the basement of the Government offices in Great George Street in London, beneath a slab of protective concrete, were opened to the public in 1984. The 19 rooms, including the Cabinet Room, the Transatlantic Telephone Room from which Churchill could speak directly to President Roosevelt in the White House, the Map Room where information about operations on all fronts was collected, and the Prime Minister's Room, were designed to protect Winston Churchill, his War Cabinet and Chiefs of Staff of Britain's armed forces against air attacks during the Second World War they met there more than 100 times between 1940 and 1945.



**The Kendal Museum of Natural History and Archaeology**

The Kendal Museum of Natural History and Archaeology, first set up in 1796, has undergone a programme of modernization involving a complete redisplay of two of its three galleries. The Kendal and Westmorland Gallery tells the story of local people from the Stone Age, notably at the Roman sites of Watercrock and Galva, and of the development of Kendal as a wool town. The Lake District Natural History Gallery reconstructs wildlife habitats around the lakes and the World Wildlife Gallery houses natural history specimens—birds, animals, insects—in their geographical settings, designed to emphasize the ecological problems of the modern world.



**Manchester Jewish Museum**

The Manchester Jewish Museum, housed in a restored former Spanish and Portuguese synagogue built in 1874, was opened in 1984. The body of the interior remains as it was 100 years ago, and looks ready for a congregation. The permanent exhibition in the ladies' gallery upstairs traces the history of Manchester Jewry through themes, episodes and re-creations of home life, work, worship and leisure. A building to the rear of the synagogue, formerly used during the Festival of Tabernacles, has been restored for use as an additional exhibition area. The museum also holds live events including reconstructions of former crafts and trades and traditional wedding ceremonies.



**Beamish: North of England Open Air Museum**

Beamish: North of England Open Air Museum has been developing on its 200 acre site since 1971. Its aims are to study, collect, preserve and exhibit buildings, machinery, objects and information which illustrate the development of industry and way of life in the north of England since about 1800. A town street has been re-created with a row of late Georgian houses, the Sun Inn pub with stables, a Co-operative store, dentist's surgery and solicitor's office, all fitted out and furnished as they would have been in the 1920s. There is a Victorian park with a bandstand, a railway station, colliery, pit cottages and a farm. Throughout the museum there are demonstrators who will explain what they are doing—butter-making, baking bread and so on.



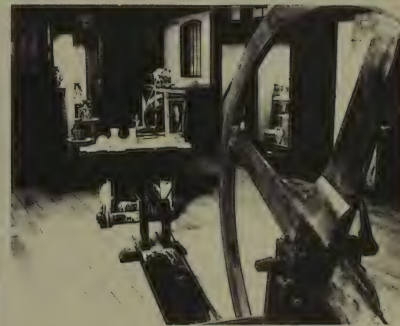
**The Ruskin Gallery**

The Ruskin Gallery was opened in 1985. The converted 19th-century building houses the collection of artist and writer John Ruskin formed specifically for the artisans of Sheffield in 1875. It belongs to the Guild of St George, an organization Ruskin established in 1871 to put into practice some of his ideas on social reform, and it includes paintings, watercolours, prints, photographs, minerals, plaster casts of architectural details, a library and a collection of medieval illuminated manuscripts.



**Scottish National Gallery of Modern Art**

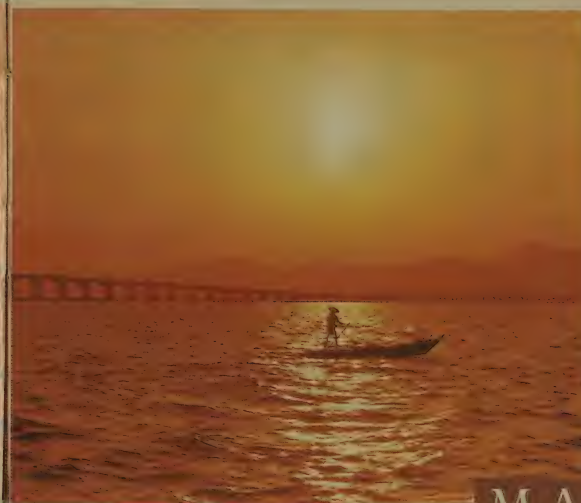
The Scottish National Gallery of Modern Art was transferred in 1984 from its cramped quarters at Inverleith House in the Royal Botanical Gardens in Edinburgh to the restored former John Watson's School. The 22 new galleries can display half the collection (apart from prints and drawings) at any one time and it is the only public gallery in Britain with a permanent collection devoted to 20th-century art, including paintings by Picasso, Mondrian, Matisse, Klee, Ernst, Miró, Lowry and many others.



**Wedgwood Museum**

The Wedgwood Museum, founded 80 years ago at the Etruria factory in Stoke-on-Trent and transferred to the Burslem factory in 1953 where a new museum was built in 1975, has been extended and redesigned. The newly-styled galleries trace the historical development of Wedgwood over 225 years, concentrating on pioneering invention, design development, technical innovation and artistic achievement, as well as displaying Wedgwood's ceramic collection and paintings by artists such as Stubbs and Reynolds.





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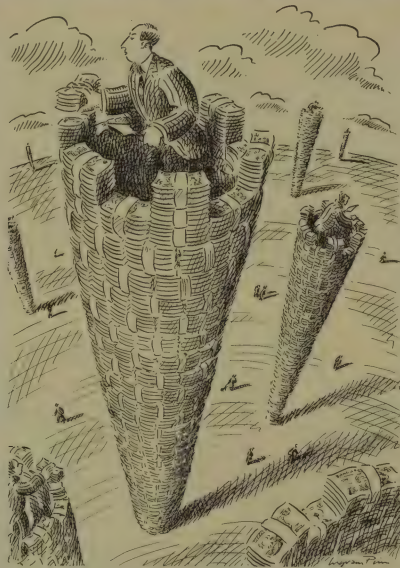




# BRITAIN'S MEN

**Pearson Phillips focuses on the seriously rich: how they got it; how they keep it; and how they make it grow.**

There are two separate stages to the business of becoming seriously rich: amass your pile, then use it to gain the most valuable thing money can buy, a solid, unassailable stake in the country, insulated from the ups and downs of economics, the swings of fashion or the plundering of politics. In short, you not only have to make it. You



# RICHES

have to make sure you and your family will keep it. New money has to be turned into old money.

The traditional way to do that in Britain has always been to buy into the landed gentry. The process has usually been helped by a judicious marriage between the children of new money and the children of the old aristocracy.

The lists overleaf show a selection of Britain's richest individuals, who are in various stages of that interesting process. The lists cover those who left state schools at 16, to families who have long been accustomed to taking the well trodden path which leads through Eton and Christ Church, Oxford. This is not a league table, showing exactly who is worth what. As Paul Getty was reported to have said: "If you can count your money, then you are not a really rich man." The same thing goes for trying to count other people's money.

By common estimation the Queen is by far the richest individual in Britain in her own right, with personal wealth estimated at something more than £2.5 billion, and growing steadily. The exact extent of her share capital, managed by her stockbroker, Cazenove, under anonymous nominee holdings, is one of the most closely guarded secrets in the City. There are about 350,000 acres of royal land, including large sections of London, which generate an estimated £22 million of annual revenue. Even the Prince of Wales generates more than £1 million a year from his 130,000 acre Duchy of Cornwall (and voluntarily pays out a quarter of that in lieu of tax).

In America the rich like to boast about their wealth. In this country there is no means of penetrating the secrets of nominee holding and family trusts which people employ to conceal their riches from the outside world. Thanks to the requirements of the Companies Act, the shareholdings of the directors of a public company have to be revealed in the annual report. That is little help in the case of someone with the restless, expansionist energies of a Robert Maxwell, who is constantly building up stakes in other companies apart from those he happens to control. Nor is it much help in the case of a family like the Vestey's, whose holdings are in a private, unquoted company empire, and who have already put much of their

money to work in the ownership of land.

What the figures do show is that every generation makes its money in a different way, mirroring the economic status of the nation as a whole at that time. When Britain was a world force in the heavy industrial sector, fortunes were made by mining coal, making steel, building up engineering industries or owning ships.

Much of that wealth has now seeped away down the generations. Nationalization and the managerial revolution have brought in a new executive class to run these industries, with a million stake in the companies which they are running. Some would say that the entrepreneurial spark went out of much of British industry when the managers ceased to own the companies they worked for, and point to some of the new owners on the Unlisted Securities Market to show what people inspired by the possession of a large stake in a publicly quoted company can do.

Some of the old wealth, by careful nurturing, has been preserved. An example of how to hold on to it is provided by the Cayzer family, whose British and Commonwealth Shipping empire was laid down more than 100 years ago by Lord Cayzer's grandfather, a one-time shipping clerk. Shipping is now in the doldrums, but fresh, new profitable areas have been found, notably in aerosol sprays. Meanwhile Cayzer money is safely stored in Caledonia Investments, a trust holding a huge slice of British blue chip companies, enabling the family to continue to enjoy estates in the shires and houses in SW1 and SW3.

The post-war period saw the building up of the big high street multiple empires, like Charles Clor's Sear's Group and Isaac Wolfson's Great Universal Stores. The GUS wealth financed Wolfson College, Oxford, and the Wolfson Foundation, which owns a stake in GUS worth £200 million. The two Clor children were each given £8 million in 1968.

Nowadays the big fortunes are being made by two main types of businessmen: shopkeepers and high-technology entrepreneurs. Even in the high-technology field it is the sellers rather than the makers who do best. Contrast the success of

marketing expert Alan Sugar of Amstrad with the fate of Sir Clive Sinclair, the technician. Sir Clive's recent misfortunes illustrate how important it is to differentiate between relatively new money, based on volatile shares, and solid, broadly-based wealth. One moment Sir Clive was being classed with the richest, worth £100 million, the next he was in serious financial difficulties. In 1984 Hermann Hauser of Acorn Computers was hailed as the possessor of a £102.7 million fortune. He lost £100 million of it in 1985.

It is shopkeeping that is creating the fortunes of today. A spending boom set in with the easing of credit restrictions in 1982. The shopkeepers began not just to sell goods, but to market a whole new lifestyle. The situation has been summed up by Sir Terence Conran, one of the new, so-called "design millionaires". "In the 1960s very few people in the West actually need anything except food and nappies. Now retailing is about making people want things."

The rise of the retailing millionaires has been helped by the fact that with two notable exceptions—the Benetton family from Italy and C & A from Holland—British companies have not had to fight off foreign competitors. Expansion has been achieved with remarkable speed. Sir Phil Harris of Harris Queensway started with three small family shops which were sold to run in 1985 when he was 15. Stanley Kalms (not yet in our top selection, though he is on the brink) of Dixons and possibly Woolworths, began by joining his father's photographic business and discovering that there was more money in selling cameras than taking portraits.

The style revolution has even taken root in the selling of groceries. The remarkable Sainsbury family have raised turnover by around 20 per cent every year since the mid 1970s. Their own wealth has multiplied tenfold as the value of their stake in the family grocery business having almost doubled between 1984 and today. Finance director David Sainsbury has dividend income alone of more than £11 million a year, or £30,000 a day.

Even the king of men at arms was formerly a favourite way for wealthy families to consolidate their social position. One modern

equivalent is to provide candidates for the Conservative Party. Tim Sainsbury, MP for Hove and a Government Whip, fulfils this role (although his £1.1 million-a-year cousin David supports the SDP). Lord Hanson, a proud Yorkshireman, has inserted himself firmly into his own cultural roots by becoming President of Yorkshire County Cricket Club.

Some of those in our list of business millionaires are still too busy making their fortunes to have got far in the process of consolidation. Stephen Rubin, chairman of Pentland Industries, owes his presence in the list thanks mainly to the American passion for Reebok running shoes (or leisure shoes, as they are called in the US). Pentland's varied activities (housebuilding, insurance, shipping services) includes a 40 per cent stake in these shoes, which became *de rigueur* for every American jogger when the dogged Steve Jones broke the world marathon record wearing them in Chicago in 1984. As a result Pentland was the fastest moving share in the whole Stock Exchange during 1985. Rubin has taken one important step towards laying the foundations for the solid national position wealth can acquire by getting his MP to open his new London headquarters. The Member in question happens to be Margaret Thatcher (though the cautionary tale of Lord Kagan shows that courting Number 10 does not ensure a particularly successful consolidation).

Yet it helps sometimes, as the story of Lord Weinstock shows. He was the orphaned son of a north London immigrant Polish tailor, who married the daughter of radio and television manufacturer Michael Sobell. He helped his father-in-law run that business so profitably that they were bought out by the ailing General Electric Company, with Weinstock getting a seat on the GEC board and becoming managing director two years later. With the encouragement of then Prime Minister Harold Wilson he subsequently created his huge electrical conglomerate by swallowing up AEL and English Electric. His ambition now is to put the final touch to a global electrical empire by taking over Plessey. Meanwhile his personal consolidation has proceeded. He has a country estate in Wiltshire, with the regulation Labrador. His



son, Simon, has joined the firm, a possible contender for the succession. And Simon's wife Laura is the daughter of Major the Hon Sir Francis Legh, KCVO, Eton, Grenadier Guards and former member of the Royal Households of the Queen Mother and Princess Margaret. Consolidation there is almost complete.

How long before Alan Sugar, whose current favourite phrases are "Hey, you!" and "Cut the crap!", gets himself a Labrador?

## "Land: 1,500 families own nearly one-third of the country."

Land has always been, as Peter Prag of estate agents Knight Frank and Rutley puts it: "The ultimate bastion of wealth." In 1876 *The Spectator* published a list showing that 700 people owned one quarter of all England. Research by D. Massey and A. Cateano, published in 1977, estimated that 1,500 families own nearly one third of the country.

The British system of primogeniture, by which land was passed down wholly through the eldest sons, helped keep the great estates intact.

"The English territorialists," wrote the compiler of *The Spectator* list, "is as safe in his home as a King in his capital... there is no evidence what soever that the system can be altered." But the writer was mistaken. The first attack on land as a means of perpetuating family wealth was the imposition of estate duty, which appeared at the end of the 19th century (at a reasonable 8 per cent) and had risen to 75 per cent by 1972. A bigger blow was the introduction of capital transfer tax in 1974, which effectively prevented landowners escaping tax by giving their estates away to their heirs during their lifetime. It was predicted that capital transfer tax would wipe out the rich landed class altogether. But the last Budget's proposals to replace capital transfer tax by an inheritance tax could once again leave families as safe in their estates as a king in his capital, provided the father gifts it to his heir seven years before death.

A hundred years ago 100,000 acres was considered to be the mark of a "big landowner". Today the qualification for the big league is 10,000 acres. The value of land rises and falls, according to the health of agriculture. At present, faced with the uncertainties of the EEC, it is in gentle decline, although there are hopes that interest in land investment is picking up. Average prices are no more than double what they were 12 years ago, which compares

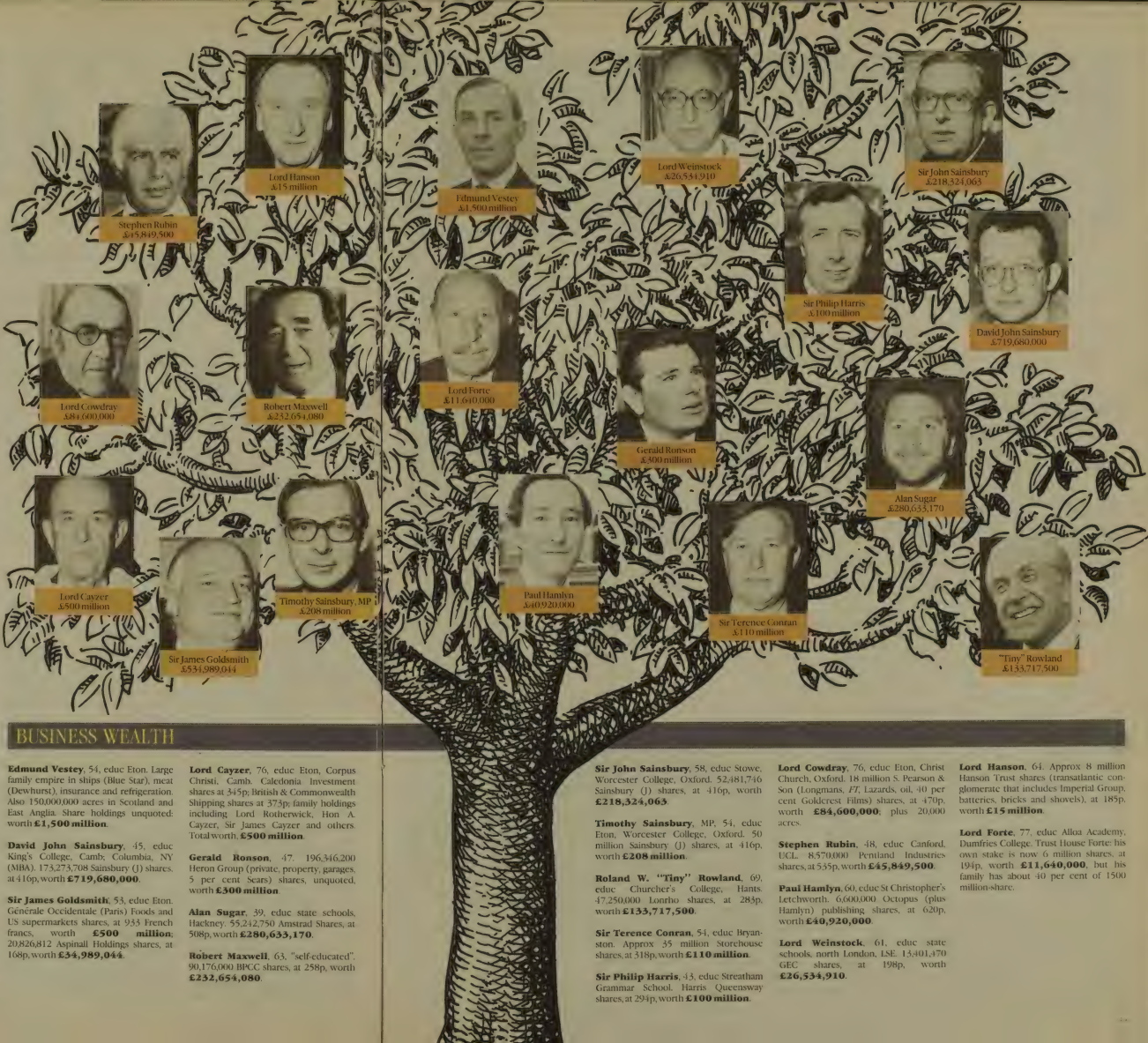
badly with other forms of investment. The foreign rich, particularly Arabs, have been keen buyers. Apart from a hotel in Paris and a department store in London, the standard symbols of the richest Arabs include a castle in Scotland.

Geography affects price. Sporting estates in Scotland, at perhaps £250 an acre, are cheap compared with good farming land in Wiltshire, for which Knight Frank and Rutley quotes around £1,800 an acre. Most valuable of all are the metropolitan estates, of which the 300 acres of central London owned by the Duke of Westminster is the greatest. This huge slab of wealth arrived in the hands of the Grosvenor family almost by accident. Belgrave was nothing more than marshy fields, unfit for any serious exploitation, until the reconstruction of Buckingham Palace in the 1820s suddenly made the surrounding area fashionable for housing. In spite of being theoretically the wealthiest non-royal in Britain, the present 54-year-old Duke is not without his money problems. The statutory right of some of his leasehold tenants to buy their homes from his estate for sums well below the market price is costing the Duke around £2 million a year, he estimates.

Notably absent from the list of the wealth creators are any high earners from the professions, such as the law or medicine. A high annual salary, even the £200,000 that a top commercial QC is alleged to earn during a good year, is not enough in this era of high personal taxation to lay the foundations for a fortune. Even getting to the top of the pop music chart will not be enough.

The secret is to create something which not only matures in capital value, but goes on churning out income year after year, like a tree producing apples. Star performers, creative individuals and dedicated professionals are not normally very good at this. They are either working too hard to bother about building up a financial pile, or they are temperamentally unsuited to playing the figures game and indulging in what the music management business calls "development". Even a professional managerial wizard like Ralph Halpern, who was brought in to resuscitate the Burtens Group and who paid himself £542,000 in salary last year, has only a relatively small £3 million stake in share options. One consolation for him is that the better he does the richer his options will make him.

The solution is to link up with someone who is financially astute. The shining examples here are Paul McCartney and Andrew Lloyd Webber, who have both profited from partnership with theatre and music management expert Brian Brody. It was Brody, an executive with the American-owned



## BUSINESS WEALTH

**Edmund Vestey**, 54, educ Eton. Large family empire in ships (Blue Star), meat (Dewhurst), insurance and refrigeration. Also 150,000,000 acres in Scotland and East Anglia. Share holdings unquoted: worth **£1,500 million**.

**David John Sainsbury**, 45, educ King's College, Camb; Columbia, NY (MBA). 175,275,708 Sainsbury (J) shares, at 416p, worth **£719,680,000**.

**Sir James Goldsmith**, 53, educ Eton. Générale Occidentale (Paris) Foods and US supermarkets shares, at 935 French francs, worth **£500 million**; 20,826,612 Aspinall Holdings shares, at 168p, worth **£34,989,044**.

**Lord Cayzer**, 76, educ Eton, Corpus Christi, Camb. Caledonia Investment shares at 545p; British & Commonwealth Shipping shares at 375p; family holdings including Lord Rothwell; Hon A. Cayzer, Sir James Cayzer and others. Total worth, **£500 million**.

**Gerald Ronson**, 47, 196,316,200 Heron Group (private, property, garages, 5 per cent Sears) shares, unquoted, worth **£500 million**.

**Alan Sugar**, 39, educ state schools, Hackney. 55,242,750 Amstrad shares, at 508p, worth **£280,633,170**.

**Robert Maxwell**, 63, "self educated", 90,176,000 BIPC shares, at 258p, worth **£232,654,080**.

**Sir John Sainsbury**, 58, educ Stowe, Worcester College, Oxford. 52,481,736 Sainsbury (J) shares, at 416p, worth **£218,325,065**.

**Timothy Sainsbury**, MP, 54, educ Eton, Worcester College, Oxford. 50 million Sainsbury (J) shares, at 416p, worth **£208 million**.

**Roland W. "Tiny" Rowland**, 69, educ Church's College, Haris. 17,250,000 Lorinda shares, at 285p, worth **£133,717,500**.

**Sir Terence Conran**, 54, educ Bryanston. Approx. 35 million Storehouse shares, at 318p, worth **£110 million**.

**Sir Philip Harris**, 43, educ Streatham Grammar School, Haris. Queensway shares, at 294p, worth **£100 million**.

**Lord Cowdray**, 76, educ Eton, Christ Church, Oxford. 18 million S. Pearson & Son (Longmans, 27, Lazarus, oil, 40 per cent Goldcrest Films) shares, at 470p, worth **£84,600,000**, plus 20,000 acres.

**Stephen Rubin**, 48, educ Canford, UCL. 8,570,000 Pentland Industries shares, at 535p, worth **£45,849,500**.

**Paul Hamlyn**, 60, educ St Christopher's, Letchworth. 6,600,000 Octopus (plus Hamlyn) publishing shares, at 620p, worth **£40,920,000**.

**Lord Weinstock**, 61, educ state schools, north London, LSE. 15,401,470 GEC shares, at 198p, worth **£26,534,910**.

**Lord Hanson**, 64. Approx 8 million Hanson Trust shares (transatlantic conglomerate that includes Imperial Group, batteries, bricks and shovels), at 185p, worth **£1.5 million**.

**Lord Forte**, 77, educ Alton Academy, Dumfries College. Trust House Forte: his own stake is now 6 million shares, at 194p, worth **£11,640,000**, but his family has about 40 per cent of 1500 million share.



→ MCA management group, who was called in to straighten out Paul McCartney's lucrative but disorganised financial empire. He virtually relaunched McCartney as MPL Communications, a group involved in recording, music publishing, films, television, book publishing and commercial merchandising, and which subsequently organized the formation and launch of McCartney's new world-touring band, Wings.

Lloyd Webber had encountered

## "The popularity of retreating to some sunny tax haven has receded."

Brolly when MCA Records (of which Brolly was then managing director) hired the developer and recording of *Jesus Christ Superstar*. In 1978 he brought Brolly in to run his Really Useful Company, formed two years earlier to "develop" Lloyd Webber's "Variations on a Theme by Paganini". Then came *Cats*, which was so successfully "developed" in America that over \$1 million a year net profit flowed in from the Broadway production alone, and another \$750,000 from a US touring company, with more from Los Angeles, Toronto and Sydney. With the launch of Really Useful on the stock market this year Lloyd Webber was able to cash in and become Really Rich (as also, in a smaller way, was Brolly). Lloyd Webber can now, as he puts it, "spend a greater proportion of my time composing and creating new works".

The City has always been a fruitful source of solid personal fortunes, though the personalities concerned have always preferred to keep the details of their worth well hidden. The real value of such mighty financial families as the Schroders, Kleinfelters, Hambros and Rothschilds (the latter being the very word for wealth) is impossible to assess accurately. The City, too, is now in the midst of revolution. Just how far the old guard will survive the liberalizing measures of the so-called "Big Bang" of next October is uncertain.

Financier Jacob Rothschild has already made several efforts to link up with other groups so that he will have the necessary financial muscle to compete with the huge multi-million international groups that will steamroller their way into the Stock Exchange and merchant banking with "The Bang". He has not had much success. The Hambro family is also undergoing the agonies of

reconstruction, and may even find themselves vulnerable to losing control of the august merchant bank which has been run for generations on a policy described by Hambro's former chairman, Jocelyn Hambro, as "enlightened nepotism".

More typical of the new City breed is 34-year-old Terry Ramsden, who worked as a petrol pump attendant and barman before joining Lloyds as a trainee insurance broker. He now owns 78 race horses in training, and is reckoned to place around £1 million a week with the bookies. His specialization in Japanese share markets has helped gain him a private jet, homes in England, Scotland, Bermuda and Finland, plus an investment company valued at more than £150 million.

As British taxation has eased, thanks to successive Tory governments, so the popularity of retreating to some sunny tax haven has receded. Some, like film star Michael Caine, are even returning to live in Britain.

The late Sir Charles Clore apparently regretted being persuaded to take the road to tax exile. For an international jet-setter like pools hero Robert Sangster, tax exile has not, at best, proved restrictive. His residence may be sited on the Isle of Man (a maximum of 20 per cent income tax and no capital gains tax), but he is equally at home on several continents. Others who have cashed in their chips and boiled for the sun have not always found it a happy solution. As one London tax accountant warns: "You could find yourself bored to tears after a year or less. You could spend more on travel, psychiatric treatment, drying out and marriage counselling than you are saving on taxes." Exiles have to ration their visits to the homeland. If they spend more than 183 days in Britain they lose their tax-free status.

Being rich enough to have a number of foreign homes relieves the tedium. Bond film star Roger Moore commutes in his Rolls between his houses in Switzerland and on the Mediterranean Riviera.

Writers who opt for exile commonly protest that they do it in order to gain peace and quiet for their work, rather than for tax reasons. An exception is Writer David Patterson, who says: "When the £250,000 tax demands came through the letter box, I knew it was time to leave."

For many, running for tax cover is the equivalent of cashing in the chips and rising from the gambling table. For this reason it has never been a popular practice for the real fortune-buys, who prefer to go on playing until the end.

With the easing of the taxes on inheritance and reduced higher rates of income tax under recent Conservative governments it is likely that the British climate, rather than British taxes, will be the main incentive for escape. ○

## MAINLY LAND



**Duke of Westminster**

Age 34, educ Harrow. 1,200 acres of Mayfair and Belgrave. Worth £2 billion.



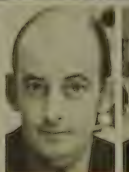
**Viscount Chelsea**

Age 49, educ Eton. 50 acres of London including King's Rd, Sloane Sq and Cadogan Sq. Worth £600 million.



**Lord Howard de Walden**

Age 73, educ Eton and Magdalene College, Camb. 110 acres of London's Harley St area plus estate at Hungerford, Berks and race horses. Worth £600 million.



**Viscount Portman**

Age 52, educ Canford and Royal Agricultural College, Cirencester. 35 acres north of Oxford St (incl Portman Sq). Farms in Herefordshire. Worth £400 million.



**Duke of Buccleuch**

Age 62, educ Eton and Christ Church, Oxford. 500,000 acres of Scottish borderland. Worth £300 million.



**Duke of Northumberland**

Age 72, educ Eton and Christ Church, Oxford. 100,000 acres incl Alnwick Castle, Syon House, Midx and Guildford estate. Worth £160 million.



**Earl of Lonsdale**

Age 63, educ Eton. 72,000 acres in Cumbria and Lake District. Worth £100 million.



**Duke of Beaufort**

Age 58, educ Eton. 52,000 acres of Gloucestershire, incl the Badminton estate. Worth £90 million.



**Earl of Seaford**

Age 47, educ Eton. 193,000 acres sporting estate in northern Scotland. Worth £45 million.



**Earl of Salford**

Age 79, educ Eton and Sandhurst. 45,000 acres of Wiltshire farms, woods and sporting land. Worth £35 million.

## INDIVIDUALISTS



**Paul McCartney**

Age 44, educ Liverpool Institute. 160 songs registered for Performing Rights earning daily \$7 a minute (c. £3.5 million a year). Worth £250 million.



**Terry Ramsden**

Age 34, educ Enfield Grammar School. Glen International Investment Co. 78 race horses in training. Worth £150 million.



**Maurice and Charles Saatchi**

Age 39 and 43, educ Christ's College, Finchley. Joint holders of 3,784,292 ordinary and 4,726,722 preferential shares in their global multi-discipline conglomerate from advertising to management consultancy. Worth £42 million.



**Andrew Lloyd Webber**

Age 38, educ Westminster. 38 per cent of Really Useful Company capitalised at £38.5 million, plus cash from sale of shares (£6 million) from *Cats*. Private. Worth £25 million.



**John Aspinall**

Age 60, educ Rugby School and Jesus College, Oxford. Casinos in London and Australia. plus a 200,000,000 shares in Aspers, having just given £6 million to the Vedium. Worth £22 million.



**Harry Goodman**

Age 48. \$13 million holding in holiday firm Intuition. Worth £20 million.



**Richard Branson**

Age 35, educ Stowe School. Virgin music and travel. Worth £20 million.



## OFFSHORE RICHES



**Robert Sangster**

Age 50, educ Repton College. Pools heir living in Douglas, Isle of Man. Chairman of Vernons, Apollo Leisure Group. 250-horse, six-country racing empire. Leading owner in 1977/78/82. Multi-million pound breeder. Worth £600 million.



**Mick Jagger**

Age 43, educ Dartford Grammar School and ISE. The financially cautious Rolling Stone has homes in France, West Indies and New York. Business affairs handled from Chelsea headquarters. Worth £50 million.



**Earl of Warwick**

Age 52, educ Eton. Disposed of art treasures and moved to Leeward Marina, Providenciales, Turks and Caicos Islands. West Indies. Worth £12 million.



**Harry Patterson**

Age 56, educ Roundhay School, Leeds and ISE. Author, also known as John Higgins. Martin Fallon and Hugh Markov. Made his home in Jersey. Worth approx £7 million.



**Duke of Manchester**

Age 47, educ Gordonstoun. Father sold up in 1950s and moved to Kenya. Farms outside Nairobi and ranch in US. Family collection of Holbeins and Van Dycks. Worth £15 million.



**Jackie Stewart**

Age 47, educ Dunbarton Academy. Retired from a successful career in motor racing in 1973. Lives in Syon, Vaed, Switzerland. Commentator on TV. Worth £7 million.



An aerial photograph of a large-scale wind farm in a desert environment. The landscape is characterized by rolling, reddish-brown hills and valleys. Numerous white wind turbines are scattered across the terrain, following the contours of the land. A network of roads or paths winds through the landscape, connecting the turbines. The sky is a clear, pale blue. The overall scene conveys a sense of vastness and the integration of renewable energy into a natural, arid setting.

# INFINITE ENERGY

The Chernobyl disaster horrifically brought home the hazards of nuclear power. Coal is considered a prime source of acid rain. Despite the present glut, oil reserves are finite. For many purposes wind, sun and water offer safe, renewable alternatives. Peter Fienkel traces their comeback.



Thousands of windmills are sprouting on the hills behind San Francisco, arrayed in long rows like some Quixotic army. These elegantly modern, slender-bladed wind turbines, each standing over 100 feet tall, generate power for sale to the electricity utilities by privately-owned wind farms.

Wind turbine production has increased by more than 100 per cent per annum over the last few years, and 10,000 wind turbine generators have been installed since 1981 in California alone. Some are from Europe, mainly Denmark, but more than 70 of the largest are from James Howden, an enterprising, Clydeside engineering company.

Today the power of all these Californian windmills equals two nuclear power stations, but they have been installed in a fraction of the time normally required for any nuclear or even conventional power station. Tax credits introduced by the Carter administration in the late 1970s, when wind turbines were still expensive and unreliable, provided the initial incentive to use wind power. But now the manufacturers claim they have so improved the technology that even though the subsidies are being withdrawn the "wind boom" will continue. The wind farmers of California can already earn more dollars an acre from wind than from cattle, yet they can still keep livestock beneath the windmills.

Wind power was used widely in the past and now seems to be set for a big revival. There were more than 10,000 windmills in their heyday in 18th-century Britain, but the last time they were mass-produced industrially was between the 1880s and the 1920s when more than six million farm wind-pumps (windmills adapted to pump water from boreholes for cattle) were installed mainly on the Great Plains of the USA and in the Australian outback. Contrary to Hollywood myth, the wind pump was more important than the Colt revolver in opening up the prairies for cattle ranching and settlement in the old Wild West; no wind-pumped water meant fewer cattle.

The new Californian "wind rush" is one of several pointers for energy development into the next century. Most have been prompted by the oil crises of the 1970s. Today worries about running out of oil have ceased to be topical. The recession has led to an oil glut, falling prices and different political problems, so governments are behaving again as if oil will last for ever and are reducing their commitment to developing new energy resources. The economies of oil-based energy supplies (and of grid-electricity too) demand larger power stations, higher super-grid pylons, heavier super-tankers, bigger filling stations. It is not profitable to send a small amount of electricity (or

a few gallons of oil) to some distant location. So it has become ever harder to farm, manufacture or even live in remote areas without paying a heavy price for energy (and everything else).

So the wealthy and populated areas have prospered while the rest of the world stagnates. Half the human race, mainly in the industrial countries and in the urban areas of developing countries, has electricity and uses almost all the oil. The rest, two billion people in the rural Third World, cannot afford either, and live virtually as they have for centuries. Serious shortages of wood-fuel for cooking compound their difficulties, and have contributed to the spread of the deserts. That in turn has led to famine, notably in Africa. Simply to feed the starving then demands large-scale imports of vehicles and fuel oil.

Fortunately for rural communities in the sunny developing countries, solar and wind energy are ideally suited to the small-scale tasks for which oil or electricity are uneconomical. Wind- or solar-powered devices are being developed which convert and deliver exactly the energy that is needed for specific tasks. Lighting, pumping water, telecommunications and refrigeration require only a small amount of power, usually less than a kilowatt. There are other promising natural energy resources. In particular, fuel crops or waste materials for use as alternative fuels and small-scale power.

In a few dozen villages of the African Sahel solar-electric pumps hum gently, delivering a stream of clean water which African women collect in plastic bowls and buckets; they no longer need to dredge dirty water out of ponds and holes dug into dry river beds as is still the practice in many poor countries. The equipment is being introduced at modest cost in pilot projects in the Third World by agencies of the United Nations such as the UN Development Programme and the World Health Organization.

While it is technically easy to use solar energy to provide, for example, hot water, it is much more difficult to use it to drive a pump or to generate electricity. However, solar cells (photocells) are a successful and promising recent development. They convert sunshine silently and instantly into electricity, which can be stored in rechargeable batteries to provide power on demand, even at night. These systems can be designed with enough battery capacity to guarantee a reliable power supply even in exceptional periods of limited sunshine.

The cost of solar cells has fallen recently, so they are beginning to be used for such tasks as pumping water for village or livestock water supplies, lighting, electrifying cattle fences, powering small refrigerators

In Kenya a windpump at the Ol Pejeta ranch in Nanyuki, above, extracts water for cattle from a deep borehole while one at Kaiko, left, provides clean water to desert people in Turkana. Below, running a two-wheel tractor on biogas in China's Sichuan province; pages 42-43, windmills at the Altamont Pass in California.



(mainly for storing vaccines in remote rural health centres) and for rural public telephones. Some of these innovations, especially small vaccine refrigerators and lighting units for health centre surgeries, could greatly improve conditions for the rural poor at modest cost. Complicated deliveries of babies or minor operations will no longer need to be performed by candlelight or by the failing batteries of a torch.

Returning to wind power, the best known projects involve large turbines (from 50 feet to 200 feet in diameter) connected to the mains, and intended to reduce the need to burn oil or coal at power stations. In Britain the Department of Energy and the electricity generating boards are sponsoring several pilot projects, one of which involves the construction of a huge wind turbine on Bargar Hill in the Orkneys. Other large windmills are due for installation in Carmarthen Bay and at Richborough in Kent for the Central Electricity Generating Board. Similar projects are under way in Sweden,

Denmark, the Netherlands, West Germany and the USA.

Britain leads the world in producing the less well known but more generally used tiny 3 foot diameter micro wind-generators. Marlec, the Rutland-based market leader, has sold thousands, 80 per cent for export. They can be used for lighting, telecommunications and navigation aids, or in remote cottages, caravans and small boats. For example, 50 Marlec wind generators recently went to Zimbabwe for village lighting, and 26 more, financed by the UN, were sent to Mongolia both for lighting and to boil tea-kettles for nomads: the little windmills are handy enough to be dismantled and carried on a camel when the nomads move on. Another has served in the Antarctic at -10°C for the Footsteps of Scott Expedition. They apparently stand up well to extremes of wind, snow, polar cold or even desert heat and dust which would prevent the use of solar-powered systems.

Wind-pumps are also making a comeback. Some 50-year-old

examples have proved so reliable that many are still in regular use today in the Australian outback. Some of these old designs have been manufactured almost unchanged for more than 70 years. But they are ill suited to modern manufacturing processes, so efforts are being made to modernize and improve their technology. Today poor Turkana herders in remote northern Kenyan deserts collect clean water and grow millet with the help of a modern wind-pump designed in England by the Intermediate Technology Group. Kenyan and Pakistani farmers increasingly water their cattle using these wind-pumps which are already being manufactured in both countries and they will soon be made in several other developing countries.

In arid regions along the desert fringes village women often trudge miles searching for scraps of wood. Where wood has long since been used up, they collect cattle dung, dry it in the sun and burn that. A billion people depend on foraging for fuel

to cook on every day. These "bio-fuels" are still the main source of energy in most of the poorer developing countries and their scarcity is creating a serious crisis.

Modern technology is creating many new possibilities for using naturally grown fuels in a more controlled manner and for additional purposes to cooking. In Brazil, for example, the production of alcohol from sugar cane and grain for use as motor fuel has become big business. The United States uses its grain surpluses to produce Gasohol, a blend of alcohol with petrol which makes a lead-free motor fuel. In the Philippines power stations burn timber from cultivated fuel forests to feed the national electricity grid.

These large-scale processes need multi-million dollar investments from the World Bank and similar agencies if they are to operate in Third World countries, and have been criticized in some cases since they can compete for land with food crops in countries where people go hungry. By contrast, biogas







**Making the most of the sun: the Solar One energy plant, above, at Daguerre in the Mojave Desert, southern California, is the first of its kind; below, a village solar pump in the Cape Verde Islands off West Africa.**



»→ production makes no such demand on the land, involving as it does fermentation of wastes like sewage or animal dung in a sealed tank to produce an inflammable gas containing 65 per cent methane (the main constituent of North Sea gas). This biogas can be used for cooking, lighting and even for running engines to generate electricity. The residue, an innocuous and almost odourless liquid, is useful as a fertilizer.

In China's Sichuan Province, more than five million families use biogas for cooking and lighting; networks of thin neoprene tubes supported on bamboo poles are as common there as telephone wires are in other places. They carry the gas from the digester units in the fields to people's houses. Although the Chinese experience has not been free of problems, the widespread introduction of this new technology in a decade has been spectacular and instructive. Biogas is also being developed in the West mainly for use with intensive livestock units; here the main purpose is as an odourless method of waste disposal (particularly for pig units), but the production of fuel gas and fertilizer are valuable bonuses.

There are other ways of obtaining energy from vegetation; wood or charcoal can be baked to produce an inflammable gas to run engines (as

was widely practised in Europe during the Second World War when petrol was in short supply). There are still some snags, such as premature engine wear caused by ash and acids carried over in the gas, but this technology is likely to be perfected in the future since it allows the ubiquitous internal combustion engine to run, for example, on straw, firewood, coconut shells or maize cobs instead of on petroleum fuels.

Ten thousand water-mills powered British industry in the 18th

century, but most of these sites, with a few exceptions, have disappeared under weeds and bushes or sometimes under bricks and mortar. All the emphasis has been on large hydroelectric schemes and the application of this clean energy resource for small-scale uses has declined. Yet, for every river location offering the chance of a large hydroelectric project there are thousands where small-scale power stations are possible.

Until recently the latter were

bedevilled by high costs, but new developments in electronics are helping to revive this old technology by providing cheap, but highly accurate control systems. Thanks to the pioneering efforts of two small companies in the west of England, British electronic controllers are now in use on small hydroelectric stations in Sri Lanka, China, Thailand, Nepal and Colombia as well as in the UK.

The renewable energy field is so diverse that only a few key developments can be described here. There are many further possibilities; hundreds of thousands of small Stirling engines (which run on the heat from any fire) were used at the turn of the century and are being revived; steam engines may make a comeback; and vegetable oils can be blended as a fuel for diesel engines.

It was only in the mid 1950s that oil overtook coal as the world's main sources of energy. Since then the human race has used more than twice as much oil as in all previous centuries, simply because it has proved to be cheaper and more versatile than anything else. Sadly, this has fostered a belief that whatever replaces oil must be a single substitute. In reality there will have to be "horses for courses": different energy resources for different purposes. One thing seems certain: the renewable energy technologies are set for a major revival.



# The Royal Air Force Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1 $\frac{3}{4}$  million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled — mentally and physically.

Each year demands on the Fund are increasing as the survivors of World War II and their dependants grow older and increasingly vulnerable to infirmity and economic hardship. To carry on its work, the Royal Air Force Benevolent Fund must raise over £7,000,000 annually.

We need your help. Every donation we receive means we have more to give. Please remember the Fund in your Will; advice on legacies, bequests and covenants is gladly given. If you know of anyone who might qualify for help from the Fund please let us know.

## Royal Air Force Benevolent Fund

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## ILN visit to Roman London's basilica and forum

Londinium's chief public building and civic centre, a vast complex which covers an estimated 8 acres, is currently under excavation at Cornhill in the City of London.

On Saturday, July 19, ILN readers will be given a unique opportunity to view these excavations. The day will begin at 10.30am in the viewing gallery where the party will be welcomed by the Editor of the ILN, James Bishop, and the Archaeology Editor, Dr Ann Birchall, after which, accompanied by Site Director Simon O'Connor Thompson, they will be taken to view the site from the gallery. The party will then proceed to the finds processing area which is not normally open to the public.

A buffet lunch with wine will be provided at the Museum of London after which John Maloney, Excavations Officer for the City of London, will take the party to see how archaeological finds are used in museum displays and to see the new Waterfront model. There will be time after this for those who wish to continue to look around the museum.

The total cost will be £20 per person. Numbers are limited and allocations will be made as received. To ensure a place please reserve now by filling in and returning the form below. Confirmation of your booking will be sent at once and further details will be posted later.

To: The Illustrated London News (Roman basilica)  
20 Upper Ground, London SE1 9PF

Please reserve me \_\_\_\_\_ place(s) for the ILN visit to Roman London's  
basilica and forum (July 19, 1986)  
at £20 per person

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Signature \_\_\_\_\_



# NEW IDEAS, OLD TRADITIONS

Newly restored by Sir Denys Lasdun, the Nash precinct of the Royal College of Physicians is to be opened by the Queen this month. Tom Pocock examines the work of this distinguished institution

There was an outcry nearly a quarter century ago when Sir Denys Lasdun's plans for the new headquarters of the Royal College of Physicians in Regent's Park became known. Buildings designed by John Nash were to be demolished and replaced with something emphatically modern. Since then attitudes to our heritage have changed dramatically. Sir Denys himself has now supervised a very different operation: the layout to link his modern college with the adjoining Nash houses, the restoration of which has been managed by Cluttons. The Queen will open the new St Andrew's Place medical precinct on June 11. All the modernity this time is behind the gleaming stucco walls.

The Royal College of Physicians is itself an amalgam of ancient traditions and new ideas. Its beginnings were Tudor, but decisions taken within its walls today will affect life and health in the next century. As the College's President, Sir Raymond Hoffenberg, has found, its title is a source of confusion. "In the United States the word physician is often used to describe a general practitioner, just as it once was here," he says. "Those that call physicians are specialists in what is often called 'internal medicine' and almost all are appointed to hospitals as consultants. It takes at least eight years of training after leaving medical school, usually 12 or 15 years. The average consultant in a medical specialty is not appointed until he, or she, is 37 or 38 years old."

Sir Raymond, a tall, distinguished man in his early 60s, is a specialist in glands. He came to England in 1968 from South Africa, where he had worked at the famous Groote Schuur Hospital; he was banned from there because of his liberal views of the racial problems. He

became Professor of Medicine at Birmingham University and was elected President of the Royal College of Physicians three years ago. Last year he left Birmingham to become President of Wolfson College, Oxford.

The Royal College—with its sister colleges in Scotland—sets and supervises the examinations that govern the evolution from doctor to physician. Those who pass become its members. There are now some 16,000 and from them are elected the 5,000 fellows. "So, although we do not carry out clinical or laboratory research at the College, we have an enormous pool of expert opinion we can call upon," he says.

By its nature, the work is forward-looking, since the College is asked to advise the Government and other authorities not only on medical but also on related ethical problems. "For example, there is the problem of AIDS and its diagnosis. Should patients be told that their blood shows evidence of exposure to the virus, when there is no certainty that they will develop the disease?"

"Our recent and current work covers a wide field: the prevention of coronary heart disease, the problems of obesity, dietary fibre, the fitness of airline pilots, medication for the elderly." Another task is to provide advice on the relationship between physicians and the pharmaceutical industry: ethical guidelines are needed for those who might find themselves in a new and potentially lucrative relationship with the industry. The College is also looking into the facilities available to the young disabled adult, the effects of alcohol which account for a fifth of all hospital admissions, and how to judge fitness for work after illness. "We are studying the diagnosis before birth of some inherited diseases and looking into ways of improving the techniques of resusci-

tation of premature babies. These are only some of the problems on our minds," says Sir Raymond.

Much of the work will be concentrated in offices in the newly-restored Nash buildings, which will house two faculties and 10 specialist medical societies. Whereas here the preoccupation will be with the future in a setting redolent of the past, the modern Lasdun building across the road was paradoxically designed to preserve and display history and tradition. Sir Denys was asked to include a complete 17th-century room and provide walls suitable for portraits painted over four centuries. A library was required with shelf space for more than 200,000 books, some of them saved from the Great Fire of London, and a dignified entrance hall and staircase were needed.

The room panelled with 17th-century Spanish oak came from the College's second home at Amen Corner, near St Paul's Cathedral, after the original in the house of its first President, Thomas Linacre, was lost in the Great Fire. This is the Censors' Room where a portrait of King Henry VIII, who granted them their charter in 1518, looks grimly down. The charter explained the purposes of the college, one of which was "to withstand in good time the attempts of the wicked and to curb the audacity of those wicked men who shall profess medicine more for the sake of their avarice than from the assurance of any good conscience, whereby very many inconveniences may ensue to the rude and credulous populace." In trying to regulate the practice of medicine, the physicians objected not to the barber-surgeons, whose guild became the Royal College of Surgeons in 1825, but to the apothecaries. The physicians' failure to curb the apothecaries' medical practice in England; the latter developed into general practi-

tioners and family doctors while the physicians evolved into consultants and specialists.

This lovely old room was moved bodily from the building at Amen Corner, designed by Robert Hooke in the late 17th century, to the third home of the College, a neo-classical building by Sir Robert Smirke that still stands as part of Canada House in Trafalgar Square. Some very unusual decoration was also moved from one building to another and can now be seen on the walls of Lasdun's library. At first sight it looks like an abstract design based loosely upon the shape of the human body. In fact human bodies are involved, or rather organs

that belonged to men who lived some five centuries ago and whose circulatory or respiratory systems were preserved and mounted on panels for study.

Here the centuries seem to contract and merge under the eyes of Tudor, Jacobean, Georgian and Victorian physicians who created the science of medicine. One alert and clever face that would look at ease in any of the fashions of the past wears the clothes of the mid 20th century: it is a portrait by Annigoni of a recent President, the late Lord Moran, nicknamed "Cockscrow Charlie" because of his political cunning. Nowadays he is remembered mostly as Sir Win-

ston Churchill's doctor and wartime companion but Sir Raymond Hoffenberg recalls another achievement.

"More than any other doctor he could take credit for the creation of the National Health Service," he says. "When much medical opinion was against the idea, he carried the majority of the consultants with him in his belief in its importance. That is the sort of influence the College can have in critical times. More recently we were the first to alert the public to the dangers of smoking, and our fourth report on the subject was published 18 months ago."

To maintain its standing the College must be independent of

Government subsidy. It is financed by its own membership, its capital. Now, with the completion of the whole precinct of Nash and Lasdun buildings, it has launched an appeal to raise £5 million and almost another £3 million to fund its educational and research activities.

Appropriately, it occupies a corner of great character in London, where past, present and future combine in architectural styles and the growth of medical knowledge. What the Queen will see during her visit will span four or five centuries, six or seven, if the results of the work the College is doing there now is taken into account.

The elegant Nash buildings in London's Regent's Park, restored to their former glory. On the left is Lasdun's headquarters for the College opened in 1964.





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# ENCOUNTERS *June 86*

with Roger Berthoud

## Why a trade union leader is quitting at 43

Peaking young: it's a fate many of us have skilfully avoided. Not Alistair Graham, perhaps. A tall, confident, articulate and engaging Geordie of 43, he has been General Secretary of the largest civil service trade union, the Civil and Public Services Association, for four years. Now he is moving onwards if not necessarily upwards to be Director of the Industrial Society, a post of high but uncertain potential. Founded in 1919, the Industrial Society has a staff of 300 and turns over £8 million a year from selling its training and advisory services to management in both the private and public sectors. Some 15,000 companies and 30 trade unions are members.

Being one of the small, even tiny, band of trade union leaders who always seem to talk good sense, Graham is already a not unfamiliar public figure. His new perch gives him a chance to spread his wings.

He does not consider his switch, while still younger than most trade union leaders, as a vote of no confidence in the movement. "I've been working in one organization now for 20 years, and there are not many opportunities for a change of direction," he said when we met in his small office in Wandsworth. "When they do come up, you have to consider them very seriously. I was attracted by the broader problems that the Industrial Society deals with: communications in industry, raising the skill levels of senior management and also of the workforce, youth and long-term unemployment. In some respects the job gives one a greater opportunity to do something positive. I'm rather a patriot in a laid-back way, and I'm concerned by the constant decline of British industry. If an opportunity comes to do something I think one ought to take it."

"Some people thought that my conflict with the hard left in the CPSA had finally got to me. That's not really so, though I admit I don't want to spend the rest of my life in conflict with a tiny minority." His patience was undoubtedly strained last year when an "unholy alliance", as he called it, between the union's hard left and right wings (the latter under the veteran President Kate Losinska) rejected his proposal for a merger with the middle-management Society of Civil and Public Servants, which had approved it. The Civil Service, he believes, desperately needs a single union. He had previously been ejected from the TUC



**Alistair Graham: "I'm rather a patriot in a laid-back way."**

general council by a left-wing-dominated executive.

In today's divided trade union movement, such harassment by ideologues is inevitable—especially if Hugh Gaitskell has long been your political hero. Graham's interest in politics was fostered young, his Methodist father being active in Northumberland in the old Union of Post Office Workers. His parents had met in romantic circumstances. "It was very much an upstairs-downstairs affair," he recalled. "My father was a postman, later an inspector of postmen. My mother was a ladies' maid at Beaumont Castle, outside Hexham. He met her as the postman going to the kitchen door."

When Alistair was 15 the family moved from Hexham to Morpeth, and he went to the Royal Grammar School in Newcastle upon Tyne. It was a direct grant school, very much geared to Oxford and Cambridge, and he was not a star pupil. But it did give him a love of theatre and music, which is usually an aid to sanity. He is on the theatre panel of the Laurence Olivier award which took him to the theatre 80 times last year.

The way Gaitskell behaved as Labour leader when defeated in the 1959 election much impressed young Alistair, and at 16 he joined the Labour Party. Before long he met Gaitskell, Richard Crossman, Harold Wilson and other socialist luminaries after starting a Young Socialist group in Morpeth and becoming active in the Fabian Society. His rapid rise

through the CPSA began after four years in hospital administration, a year in the legal department of the Transport and General Workers' Union, and a promising showing as Labour candidate in the Brighton Pavilion constituency at the 1966 general election. His main power base was the important Post Office Workers' section, of which he was the national officer for 12 years: a time of white-collar militancy when the GPO was becoming a public corporation.

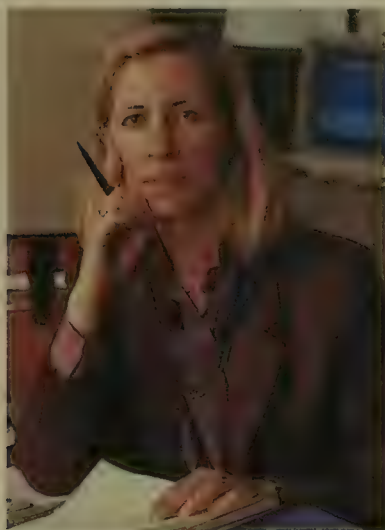
Nowadays it is the right or "new realist" wing, he believes, which provides trade unionism's genuinely radical element, anxious to bring practice into line with members' wishes. "In recent years members have been ahead of the leadership in wanting a trade union movement



which spends its time on industrial rather than political matters." Too narrow a view has, he believes, been taken of where members' best interests lie. "Through the 50s and 60s trade unions were not sufficiently concerned about the amount of money being spent by firms on investment, training, improved equipment, and were too concerned with increasing money wages. We have to ensure that bargaining about jobs, investment and training is built into the negotiating procedure.

"It involves a greater sense of common purpose and shared interests. That is going to be a key part of my new job. The Industrial Society does a lot of work in teaching management how to lead people in a more positive way, and in setting up structured systems of communication, not just passive ones like notice boards and trade union announcements. A more confident and trusting relationship is needed."

## Areshuffled analyst



Jenny Nibbs: a baby on Big Bang day.

Jenny Nibbs, aged 39, is one of the pioneers of that brave new world of City women. As an analyst with stockbrokers Capel-Cure Myers she also represents the research side of stockbroking, latterly booming and increasingly specialized, heading a team of four analysts and four salesmen dealing with retail stores. If her firm had partners, she would be one, as she was until January with her previous firm, Buckmaster and Moore.

Such an evolution was far from her mind when she left St Paul's Girls School 20-odd years ago. Her father was a detective with the Metropolitan Police, her mother an infant-school teacher, and they lived in Fulham. St Paul's was career-oriented: her contemporaries determinedly became doctors, university teachers, lawyers, even actresses. After reading geography and geology

at Bedford College, London (no very mind-expanding experience) she was persuaded by an employment agency to try a job in the library of stockbrokers Buckmaster and Moore. There she managed to move onto the research side, specializing first in European economies, currencies and markets, then in publishing and finally in retail trade. Her switch to Capel-Cure Myers this year was all part of the "pre-Big Bang reshuffle", she explained, alluding to the dropping of fixed commission rates and other measures of "deregulation" due in October. "People are moving to where they feel they are best placed to survive. Everyone is trying to build up their research. The whole business is becoming more and more competitive."

Her firm's executive staff are divided between fund managers, salesmen and analysts: her husband David Grant runs the international sales side. Of her own job she said: "I'm looking at a fairly narrow segment of the market, building up and maintaining a close knowledge of the market so as to ascertain trends and changes of trends, and from that making investment recommendations. You're looking for changes and anomalies which can trigger off major institutions to buy and sell the stock. To prove your case you may have to write a fairly deep report on the company to justify the view you have reached."

Not all the companies co-operate. "Some of the good ones who you think should, don't, but on the whole you get a lot of co-operation. You can gauge an enormous amount by talking to the management. You also have to know what is happening on the ground. Part of the job is going to look at shops, department stores and shopping centres: there is no substitute for feeling the quality. It's also important to go up north and see what is happening in Newcastle or Leeds. The spending power in the south-east is quite untypical. You have to see the other parts to assess what the average is. That may be easier for a woman, especially if I have my little son with me." (Timothy, rising two and the light of her life, is usually looked after at home in Muswell Hill by a nanny.)

The written reports are sent to all clients, and backed up by telephone calls from the salesmen. "I also talk to clients myself," Jenny said. "Some want a lot of detail." Being a woman has its advantages, she believes: they are less likely to be considered a threat than men, are often better listeners and still have some rarity value in the City. Certainly she has a calm and reassuring presence, and what seemed like a cool mind. For the moment she shares the general apprehensiveness as the Big Bang approaches. On Big Bang day itself, October 27, she will not be there, however: her second baby is due to arrive on that day of all days



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# Making it up to Kokoschka

The Tate Gallery is making amends for the way we ignored the controversial Austrian painter during his prolonged exile in England, as Edward Lucie-Smith describes.



The craggy yet haunted features of the artist, caught in this self-portrait painted at Fiesole in 1948.

The Tate Gallery's Kokoschka retrospective, which opens on June 11, comes at what is probably a timely moment. Kokoschka cries out for re-examination, and the show may help to settle his stature (great master or great might-have-been?) as well as his position within the Modern Movement—or perhaps outside it. Two things have helped to revive what once seemed a faltering reputation. One is the current obsessive interest in pre-First World War Vienna, so fascinatingly scandalous and steamy, which now rivals Bloomsbury as a subject for books, theses and exhibitions. The other is the undoubted resemblance between Kokoschka's loose, loud-mouthed, exhibitionist art and what has been produced during the past 10 years in both Germany and Austria.

Oskar Kokoschka was born in 1886, at Pöchlarn on the Danube. His father, who seems to have been rather work-shy, was a descendant of a well-known family of Prague goldsmiths, of Slavic origin. The young artist received his training not at the Vienna Academy, but at the slightly

less prestigious Vienna School of Arts and Crafts, which brought him into close touch with all aspects of the flourishing Vienna Secession. Like his brilliant contemporary Egon Schiele, he came under the influence of Gustav Klimt, and his first notable work, the illustrated book *Die traumenden Knaben* (*The Dreaming Boys*) pays tribute to the Jugendstil ethos prevalent in Vienna at the time. Published in 1908 by the Wiener Werkstätte, it was considered sufficiently shocking to be the partial cause of Kokoschka's expulsion from the School of Arts and Crafts.

This upset was followed in 1909 by the even bigger scandal caused by Kokoschka's two Expressionist playlets, *Sphinx und Strohmann* (*Sphinx and Strawman*) and *Mörder, Hoffnung der Frauen* (*Murder, Hope of Women*). They were performed in connexion with the second Kunstschau exhibition of 1909, which had been designed as a

showcase for Klimt and his followers. The young artist thought it better to leave Vienna and try his luck elsewhere. He went first to Switzerland; then, in 1910, to Berlin, where he became the protégé of the poet and art-impressionist Herwarth Walden, editor of the *avant-garde* review *Der Sturm* and director of the gallery of the same name. This association brought Kokoschka into contact with the German Expressionists of Die Brücke, and he became one of the main links between classical German Expressionism and the rather different world of the Secession in Vienna. Thanks largely to the generous exposure given to him by Walden in his periodical, he was soon one of the best-known young painters in the German-speaking world, and achieved official recognition with a major show at the Folkwang Museum in Essen.

Despite his successes in Germany, Vienna continued to attract Kokoschka, and in the years just before the First World War he embarked on a passionate love affair with Alma Mahler, a well-known society beauty seven years his senior,



London, Tower Bridge, above, painted during Kokoschka's first visit to London in 1925, supposedly from the 10th floor of Adelade House; below, *Dresden Neustadt II*, done in 1921.

widow of the composer Gustav Mahler. Alma Mahler inspired what is still Kokoschka's most widely reproduced painting, the autobiographical *The Tempest* or *The Bride of the Wind* of 1913-14, which shows him and Alma being borne ecstatically away in the gale of their own passion. At this stage in his life, however, Kokoschka was both drawn to women and yet deeply hostile towards them (this is the psychological situation explored by *Murder, Hope of Women*). Alma did much to fuel these feelings, as she was spoilt, possessive and demanding.

By the time war broke out his feelings of emotional confusion were acute, and the conflict seemed to provide an *ad hoc* but effective solution to his dilemma. With the help of his friend the architect Adolf Loos, he enlisted in a fashionable regiment in the Austrian Army. He was severely wounded on the Eastern Front and went to recuperate in Berlin, where in 1916 Herwarth Walden put on a large exhibition of his work. His mental state was unstable (he had been wounded in the head), so in 1917 he retired to



Dresden, away from his familiar milieu. Here he acted out his feelings of alienation, and his continuing sense of loss, inspired by his doomed relationship with Alma Mahler, by commissioning a superb life-sized doll, complete in every detail, which he treated as a companion and mistress. The doll even accompanied Kokoschka on visits to the opera. His deliberately flaunted eccentricities proved no bar to official employment in the turmoil of post-war Germany, and in 1920 he was appointed a professor of fine arts at the prestigious Dresden Academy. The job brought with it a charming house on the 19th-century Brühl Terrace in Dresden. Kokoschka held his post until 1924, when he suddenly abandoned both it and Dresden without giving notice to the Academy.

The next seven years were spent in restless wanderings throughout Europe and in North Africa. Kokoschka was once again extremely celebrated, though his work lacked the edge of the artists of the Neue Sachlichkeit who now, far more than he does, seem to sum up the spirit of the Weimar Republic.



»→ Nevertheless the leading German dealers of the time saw him as their best hope of penetrating the difficult Paris market and promoted him vigorously. Kokoschka grew to resent this and his irritation culminated in a public breach with his backers—a quarrel aired in the leading German newspapers of the time. This break for freedom coincided with the onset of the Depression in Europe and as a result he found himself chronically short of money, a condition which was to last for two decades.

From 1931 to 34 Kokoschka lived once again in Vienna, chiefly out of concern for his mother and sister. He found the political atmosphere in Austria increasingly oppressive and in 1934 moved to Prague, where he mixed with a group of exiles from Nazi Germany. He also formed a close friendship with Tomáš Masaryk, the founder of the Czech republic, of whom he painted a striking allegorical portrait. In 1937 the Nazis removed all Kokoschka's works in Germany from museums and collections and included it in the Degenerate Art exhibition held in Munich that year. Kokoschka retorted by painting his own *Self Portrait as a Degenerate Artist*. Despite his unpopularity in Hitler's Germany attempts were made to woo him back to his native Austria, and just before the Anschluss Kokoschka was honoured by a major retrospective in Vienna. He was too wary to be caught by these blandishments, and decided instead to remove himself further from the menace of Nazism. In 1938 he and his Czech wife Olda went into exile in England.

Kokoschka's English years were the hardest of his whole career, and he remembered them afterwards with bitterness. He was used to being a centre of controversy, but not to being virtually unnoticed. He was little known in England, and English critics and museum officials were slow to be converted to his Central European idiom, now a mixture of the Expressionist and the Baroque. At first he lived in Cornwall, where his wife at one time ran a cake shop in order to make ends meet; later he inhabited a dreary flat in London which sometimes reduced him to despair. Some of Kokoschka's strangest paintings date from his English years. One represents a grim-faced Queen Victoria slowly sinking into the English Channel.

In 1947 Kokoschka took British nationality, but by 1953 he had had enough of England. Returning to Europe, he settled in Switzerland, at Villeneuve, near Geneva. Here he was within easy reach of a number of German and Austrian cultural centres but could remain detached from them. He was still remembered by his original admirers, and now his panoramic landscapes and townscapes seemed to German-speaking critics a comforting combination of



**Portrait of Herwarth Walden, 1910, catches the nervous energy of the editor and taste-maker who died in 1941 in a Soviet camp.**

the traditional and the new. The summer school for artists which Kokoschka ran in Salzburg, the School of Seeing as he called it, also added to his reputation as a prophet and sage.

Outside the Germanic orbit he met with less respect; his art, because of its traditional elements, was seen as something compromised. Of his early

contemporaries and rivals in Vienna, both Klimt and Schiele won greater admiration. Klimt was established as one of the most important representatives of European Symbolism; Schiele was increasingly recognized as being among the most brilliant of 20th-century draughtsmen. In 1962 the Arts Council made belated amends for the British neglect of Kokoschka during the war years by giving him a large-scale retrospective at the Tate, but this did little to extend the boundaries of his reputation: he was dismissed as effusive,

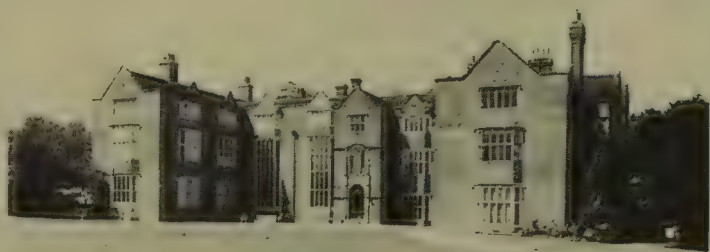
undisciplined and over-prolific, a gifted painter who had failed to develop.

Today the very characteristics which were then seen as faults link him to a new generation of German and Austrian artists. Far from being in a backwater, he now forms part of the mainstream. Last year, as a result of the Chagall retrospective at the Royal Academy, every ambitious art student was trying to paint like that once-despised artist. This year, one suspects, they will all be trying to paint like Kokoschka.



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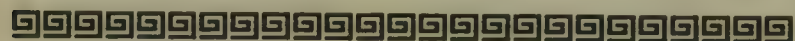
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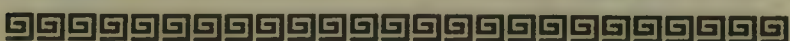
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# CROQUET AT ITS CRUNCH

BY J. A. CUDDON

Generally considered a discreet and gentle game, croquet has waxed and waned in popularity since its introduction to Britain in the mid 19th century. A nationwide Test match series starts this month and will bring it to the public eye.

**C**roquet Test teams from Australia and New Zealand are to be on tour in Europe this month for a series of fixtures beginning on June 2, at Carrickmines, Dublin, and ending in mid July when Britain plays Australia at Colchester. Britain will be defending the MacRobertson Shield, croquet's equivalent of the Ashes and first competed for in 1925. This trophy was the gift of Sir Macpherson Robertson, an Australian philanthropist, who spent his childhood delivering newspapers and lathering faces for barbers, left school at 10 and, in 1880, using a sixpenny nail can as a furnace, founded what was to become the biggest confectionery business in the antipodes.

The players will be involved in one of the most elegant, skilful and intricate of ball games whose origins, though recent, are still obscure and whose very name is, as the lexicographers say, etymologically dubious.

It is easy to trace the lineage of nearly all "court games" that are played with racket, bat, glove, hand or *cesta*. There are about 40 of them, including 13 forms of pelota, whose common parent is real tennis. But there are several games from any or all of which croquet might have evolved. They include the ancient games of *paganica*, *cambuca* and *jeu de mail*, and the more recent *chole*, *crosse*, *kolven* and *pall mall* (or *pêlè mêle*). All these involved striking a ball over some kind of course, with an implement such as a mallet or club. Croquet, though it is played on a court, is, in fact, a *course* game and thus, taxonomically speaking, very distantly related to golf and the game knur and spell.

For a long time *jeu de mail* and *pall mall* seemed the likeliest forbears but there is no evidence that it derives directly or indirectly from them. My own theory is that just as table tennis was an indoor adaptation of lawn tennis, so croquet was devised as an outdoor version of billiards. I can imagine eyebrows being



A ladies' competition at the All-England Croquet Club, Wimbledon, from the *ILN* of July 9, 1870. The club had been founded the previous year.

raised at the Hurlingham Club and can hear moustaches bristling in Budleigh Salterton, but it is a fact that versions of billiards in the 17th and 18th centuries entailed striking balls with a mace through hoops on a baize table on which there stood a peg. They were indoor course games in miniature.

All that can be said with a reasonable degree of certainty is that a rudimentary form of croquet appeared in Ireland, probably in the 1830s, and that it was introduced in England in about 1851, by whom we do not know. From then dates a crude set of rules for a game resembling croquet drawn up by a Mr Spratt, who passed on the idea and data to John Jaques, an ivory turner in Hatton Garden. He was the first to make croquet equipment in sets and his designs were based on patterns he bought in Ireland. In 1864 he issued a code of laws. By the next year 25,000 had

been printed. By 1867, 65,000. John Jaques & Son remain the main manufacturers of croquet equipment in Britain.

Like most games in their nascent stages croquet was inchoate. There were numerous "local rules", no tactics and a wide variety of playing areas. Women took to it rapidly and enterprising designers created the "anti-Aeolian crinoline": a dress supported by a wire cage to control the voluminous skirts. Many a romance began and ended on the croquet lawn. Overseas, the game became popular in India where it was often played in the dark, candles being fixed to the hoops and the courts lighted by servants with lanterns.

If there is a "father" of the game it is certainly Walter Jones Whitmore, a cantankerous crank with an ingenious mind who invented, among other things, a safety-valve for kettles, elastic heels for boots, a shoe-

horn for galoshes and a bootlace winder. From 1860 he devoted himself to the promotion of croquet and devised a set of laws and a succinct code of tactics, such as: "keep your balls together"; "scatter your enemies"; "don't croquet your player into your line of play"; "don't give the 'dead ball'" and so on. For all his dottiness and irascibility he was a vital influence on the game.

The first Open Championship was held at Evesham in 1867 and the All England Croquet Club was founded two years later. In the 1880s the game went into decline, mainly because it was ousted by lawn tennis. However, in 1896 the Croquet Association was created (its headquarters is now at Hurlingham) and there was a revival. From that time it enjoyed a steady minority following in Britain among the leisured classes with private means—there were some who devoted their lives to it.

Croquet burgeoned in Australia and New Zealand, was taken up in South Africa and became extremely popular in the USA where it is still played to 19th-century rules but remains a rather exclusive game. Unfortunately it also developed an exclusive image in Britain where some clubs became social preserves, difficult of access and expensive to join, infected by the pernicious blight of snobbishness.

After the Second World War the game declined and looked as if it might become extinct. Most players were elderly and there was little sign of new blood, except for the prodigious and youthful J. W. Solomon and a handful of others. A rejuvenation took place in the 1960s through younger players from the universities. All the current members of the British Test team are under 40, and Mark Avery, the youngest, is 20. An energetic "Forward Plan" instigated by the Croquet Association has stimulated a further resurgence (regional development officers, coaches, liaison officers *et al*) and there are now about 130 clubs. ➤➤







➤➤ The fact that tens of thousands of garden sets are sold annually is the healthiest sign of all.

The traditional croquet strongholds are in southern England; in the London region at Roehampton, Harrow and Woking; elsewhere, at Colchester, Bath, Bristol, Eastbourne, Parkstone and Budleigh Salterton. But it is in the North and Midlands that it has been catching on most rapidly. In recent years the Federation of Northern Clubs and the Federation of West Midland Clubs have been founded. There are thriving clubs at Nottingham, Southport and Manchester. In the middle of Manchester, Granada TV have laid a lawn on which, early in May, a "Short Croquet" tournament was televised.

Whether croquet will become "televisual" is debatable. Many think it will not. But many thought snooker would not attract television viewers when *Pot Black* was launched in 1969. On balance it does seem unlikely unless an acceptable abbreviated version can be devised. Normally, a short game takes about 30 minutes; an average game two to three hours. Any kind of "instant croquet" would be inimical to the character of a contemplative and cerebral contest in which precision and astute tactical thinking are essential and in which time should not be a controlling factor.

A good game is organic; amenable to change and development. Croquet has survived vicissitudes for over a century. It has appeared, flourished and then disappeared, only to emerge elsewhere. A hundred years ago middle-class Rus-

sians (such as, perhaps, Uncle Vanya) were playing a form of it. This year Japan (where there is already a nucleus of players) is sending an observer to watch the triangular series for the MacRoberston Shield.

Every sport has its personalities, its Alex Higgins, Ian Botham or Daley Thompson. Those who adorn the annals of croquet have not been flamboyant or charismatic figures but, in keeping with the subdued tones and Chekhovian rhythms of the game, have been endearingly quirky, egregious.

For example, the formidable Dorothy Dyne Steel (known to all as "D.D.") who trod the turf victoriously for decades with an imperious mien, and the daring Captain H. G. Stoker RN who took a submarine through the Dardanelles during the Gallipoli landing, later became a professional actor, verging on 60 led raids on the North African coast in the 1940s and was still a crack player at 80. Another star was H. O. Hicks, who was wont to knit and do needlework while awaiting his turn and, fly-eyed, was able to watch not only his opponent and exactly what was happening on the courts each side of him but was also aware of the precise state of play on the court behind him without even turning round.

For over half a century Maurice Reckitt, Christian Sociologist, ace ballroom dancer and writer of light verse, was a notable player and personality. A twitchy, neurotic but brilliant player with a very crude style, he tended to lunge and stab with his mallet and once suffered the indignity of being banned at Bud-

leigh Salterton lest he damaged the turf. Like many croquet players he was a clever man. Much cleverer was the outstanding E. P. C. Cotter, Classics master at St Paul's, international bridge player and compiler of the *Financial Times* crossword. Students of the game will also recall J. A. McMordie, who would travel



**Leading players after the Second World War were Edmond Cotter, above, and the unsurpassed John Solomon, below, winner of 48 championship titles.**



anywhere to play—except London. Stone deaf, he exasperated and even unnerved opponents because any discussion of a dubious point had to be conducted by notes. During a mixed doubles championship at Devonshire Park he instructed his partner on a shot. Just before she made it he handed her a note which said: "Will you marry me?"

By general consent the greatest of all croquet players—in cricketers' terms a combination of Donald Bradman's awesome efficiency and Denis Compton's audacious ingenuity—was J. W. Solomon, a dominant figure for 30 years who retired recently and is still only in his mid 50s. He won no fewer than 48 championship titles and represented England in 25 Tests: a record verging on the unsurpassable. Endowed with an ideal temperament, he was bold, inventive, a superb tactician and developed an impeccable style. Opponents could never be sure what gambit he might produce. In the 1964 Open Championship he did a three-ball triple peel against Cotter, never touching the fourth ball which throughout was left on the first corner spot. In the Open Doubles of 1972 his partner, Cotter, did not turn up. Solomon elected to play single-handed and, to the amazement of the spectators and the total bewilderment of his opponents, proceeded to peel Cotter's ball through all 12 hoops.

John Solomon's book on croquet is an essential prerequisite for the would-be player. He or she who aspires to be the "compleat croqueteer" (unhappily there are few women now at the higher levels) also needs a set of rules, a modest subscription to a club and a copy of D. M. C. Prichard's witty and erudite history of the game. Other prerequisites are an imperturbable temperament, a capacity for concentration, a logical and analytical mind (many top-ranking players are mathematicians, computer experts, scientists and lawyers) and good hand and eye co-ordination. As in snooker and billiards, the positional play is a matter of fine judgment. The balls have to be cajoled over many yards to within an inch or two of a desired spot. Moreover, a hoop has an inside width of 9.53 centimetres (3 $\frac{3}{4}$  inches); a ball has a diameter of 9.21 centimetres (3 $\frac{5}{8}$  inches). The margin of error, therefore, is minuscule.

The learner's best course would be to visit the green and urbane enclaves of the Hurlingham Club, Fulham, in late June and there, on perfect grass, amid roses and trees in their summer glory, watch the world's champion players. There will not be many spectators; there seldom are. Few words will be spoken, unless a referee is needed to arbitrate. It will be a kind of *théâtre de silence*, of Beckett-like pauses, in which the white-flannelled actors ponder an abstruse decision calculated in inches or even centimetres.



# THE ART OF CORRECT CROQUET



Association Croquet is played on a lawn 5 units long by 4 units wide. In tournaments each unit is 7 yards, but the game may be played on a smaller court by reducing the measure of the units. There are two sides (using four coloured balls) and each can consist of one or two players (singles or doubles). One side plays with the blue and black balls; the other with the red and yellow. The sides toss a coin to decide who plays first and who has which balls. The balls are struck with a mallet.

The object of the game is to try to get both one's balls through all the hoops in the right order and then hit the "peg" (winning post) first.

There are six hoops on the court and in a full version of the game a ball has to go through each hoop twice, once in each direction (see diagram). It scores a point for running each hoop and for hitting the peg (13 points in all). Thus, the winning side scores 26 points. The hoop order is 1, 2, 3, 4, 5, 6, 1-back, 2-back, 3-back, 4-back, penultimate, and rover.

The sides take alternate turns. At the beginning of a turn either ball of a side may be played (NB the balls do not have to be played in sequence) and this ball is then called the striker's ball. Initially, a turn consists of only one stroke, but it may be extended if that stroke scores a hoop, or if the strikers' ball hits one of the three other balls "making a roquet".

A roquet entitles the striker to two extra strokes: a "croquet stroke", when the striker's ball is lifted and placed in contact with the ball it hit, so that both balls move, and a "continuation stroke", usually used to make another roquet or to run the next hoop. A player may roquet and croquet each of the other three balls on the court once in a turn unless the player runs the next hoop. Then the player receives an extra stroke and has the right to roquet and croquet the other balls again.

If a ball other than the striker's ball is sent off the court it must be replaced on the yard line (see diagram) opposite the spot where it went off. This line is not normally marked and the yard is measured with the help of the player's mallet. The baulk-lines are the portions of the yard-line from which the balls may be played into the game at the start and when a "lift-shot" is awarded.

If, at the start of his turn, a player finds that his opponent has placed his ball in such a position that it has no clear shot at any other ball, he is said to be "wired" (i.e. snookered) and he is entitled to a lift-shot. He may take his ball to either baulk-line and play from there.

## MacRobertson Shield, Test match series:

Australia v New Zealand, Bowdon Club, The Firs, Bowdon, nr Altrincham, Cheshire. June 10-12. Great Britain v NZ, Cheltenham Club, Old Bath Rd, Cheltenham, Glos. June 14-16. GB v Australia, Budleigh Salterton Club, Westfield Close, Upper Stoneborough Lane, Budleigh Salterton, Devon. June 18-20. NZ v Australia, Hurlingham Club, Ranelagh Gardens, SW6. June 23-25. GB v NZ, Parkstone Club, Saltern Rd, Parkstone, Poole, Dorset. June 27-29. GB v Australia, Saffrons Sports Club, Compton Place Rd, Eastbourne. July 1-3. Australia v NZ, Sussex Croquet Club, Victoria Rd, Southwick, Brighton. July 5-7. GB v NZ, Hunstanton Club, Lynn Rd, Hunstanton, Norfolk. July 10-12. GB v Australia, Colchester Club, 16 Elianore Rd, Colchester, Essex. July 14-16.



# MISSISSIPPI, FATHER OF WATERS

The Algonquin Indians called it Father of Waters, *misi* meaning big and *sipi* water. Oscar Hammerstein spread its fame as Ol' Man River. At 2,348 miles from its source in Lake Itasca, Minnesota, to its mouth in the Gulf of Mexico it is 118 miles shorter than the Missouri. But no other river in the USA gathers in so vast a family of tributaries and has so entered the life and literature of the nation.

Seen in outline it resembles a mighty tree. Joining from the west and east, the Missouri and the Ohio rivers form its main branches, while from its massive lower reaches sprout many strong limbs. Yet how modestly it begins near the Canadian border, winding unassumingly to St Paul, the starting point of serious navigation. From there to the mouth of the Missouri at St Louis it gathers in the waters of Minnesota, Wisconsin, Iowa and Illinois to become the mighty river immortalized by Mark Twain in *Tom Sawyer* and *Huckleberry Finn*. Farther south, after the junction with the Ohio river at Cairo, Illinois, it swells to its full grandeur. Often measuring a mile and a half from bank to bank, it descends towards the Gulf of Mexico like a 'strong brown god', in the words of the poet from St Louis, T. S. Eliot.

In those lower reaches the Mississippi loops and meanders extravagantly, leaving oxbow lakes and swampy backwaters on either side, providing a curling highway for the famous steamboats, palaces on paddlewheels which are still in use.

The romance, and in those days »»



The 60-year-old paddle-steamer *Delta Queen*, and the looping river with wetlands and canals, south of New Orleans, right.

PHOTOGRAPHS BY NATHAN BENN





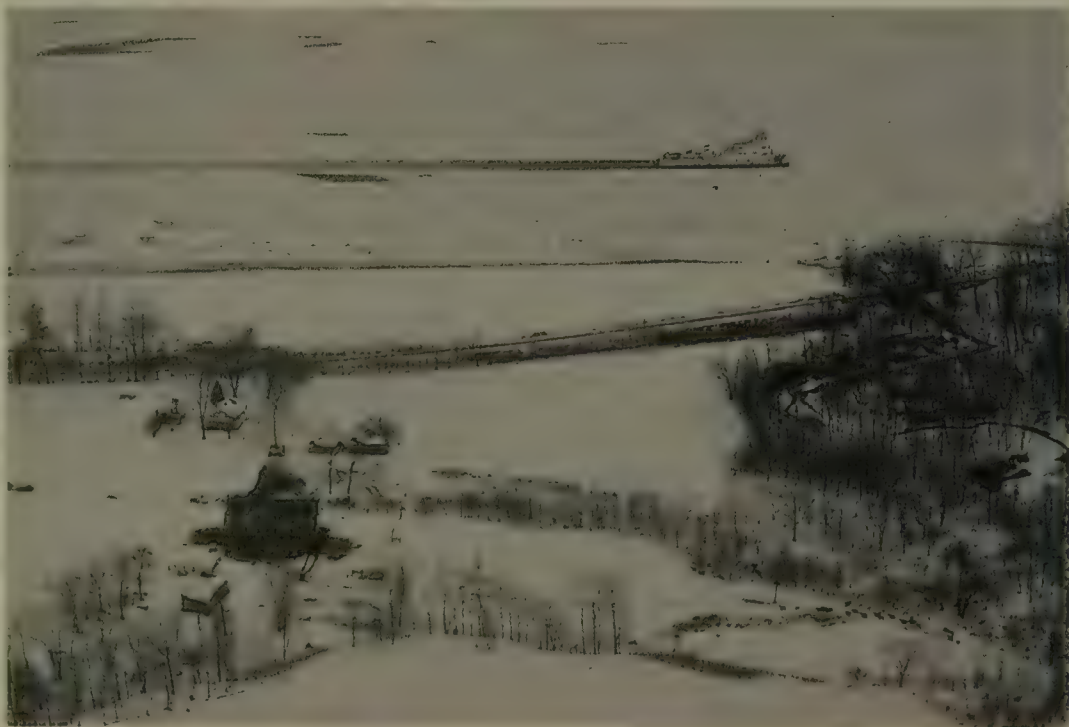


» the violence of river life, captured the imagination of Mark Twain. Brought up at Hannibal, above St. Louis on the west bank, he was fascinated by the steamboats, keeled boats and giant lumber-rafts and by the human flotsam of gamblers, confidence men, stevedores and raftsmen. In his 20s he spent four years plying the river as an apprentice steamboat pilot.

Now the river which inspired so many writers has found a worthy photographer in Nathan Benn. For over a decade he has sought to distill the essence of what he calls its mythic proportions. His first contact came while studying the poor sharecroppers of Beulah, south of Memphis, and pure William Faulkner country. "Everything about the river was fresh and new to me," he says. "It was exotic, like being in a foreign country." In the resulting book (*God of the Country: A Voyage on the Mississippi River*, Thomasson, Grant & Howell, Charlottesville, Virginia) his

**B**reaking the ice near St. Paul, Minnesota, the northern starting point for serious river traffic.

**B**rown waters of the flooded delta philosophically contemplated near Vicksburg, in Mississippi state.







**B**usch  
Stadium at St Louis, where  
north meets south  
and the Missouri river joins  
the Mississippi.



images are accompanied by related  
extracts from American literature.

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**A**utumn tints  
suffuse a farming landscape near  
La Crosse, Wisconsin, a  
state whose waters feed the river.



# ILN AUCTION

In recent decades few artistic reputations have proved more resilient than that of Sir Alfred Munnings, who died aged 80 in 1959. No one attacked modern art (though by then it was not so modern) more vigorously than Sir Alfred in his colourful heyday as President of the Royal Academy from 1944 to 49. The modernists in turn had little but contempt for the racing scenes which he churned out in the latter part of his long and successful career, while conceding that his early sub-Impressionist landscapes had some freshness and charm. But so far Munnings has had the last laugh. His most typical works have fetched prices which taunt the modernists from beyond the grave. Although a carving by the sculptor he so execrated, Henry Moore, had a few weeks earlier gone for more than \$1 million (at Sotheby's), when Munnings's *Before the Start, Newmarket* fetched \$357,500 (£197,575) at Christie's, New York, in June, 1982 it was a record auction price for a painting by a 20th-

century British artist. Munnings capped his own best price two years later when *The Start at Newmarket*, shown below, went for £237,600 at Christie's in London.

It is probably the sheer popularity of Munnings's subject matter, coupled with the panache of his painting, which has kept his banner flying. Because they are less characteristic, his admirable earlier works such as our target painting *Arriving at the Fair*, opposite, have attracted much lower sums. The son of a Suffolk miller, Munnings spent much of his early manhood travelling around East Anglia, often with his own caravan and his own equine and gypsy models. Later he settled at Dedham, in the heart of Constable country on the Suffolk-Essex border.

Remarkably, most of his vast output was painted with the use of a single eye, his right one having been blinded by a thorn branch which whipped back as he was passing through a hedge with some dogs.





# ILN AUCTION: WIN £1,000 CHRISTIE'S VOUCHER

## D George III armchairs

A set of three mahogany open armchairs, attributed to Thomas Chippendale junior, 34 in high, 24 in wide. English Furniture sale, June 26, 11am. (Viewing June 23-25, 9am-4.30pm.) Christie's estimate: £4,000 to £6,000.



## C Japanese cabinet

A large Japanese gold and black lacquer rectangular cabinet on nashiji stand, late 19th century. 148 cm high. To be sold with Japanese works of art, June 9, 10.30am. (Viewing June 3-7, 9am-4.30pm.) Christie's estimate: £8,000 to £12,000.



## A Sir Alfred Munnings PRA

*Arriving at the Fair*, oil on canvas painting, signed and dated lower right A. J. Munnings 1904. 13½ in × 20 in. To be sold with British and Irish Traditionalist Pictures on June 12 at 2.30pm. (Viewing June 8 2-5pm, June 9-11 9am-4.30pm.) Christie's estimate: £40,000 to £60,000.



## B Worcester coffee-pot

A Worcester herringbone moulded baluster coffee-pot and domed cover, painted in the manner of James Rogers. Circa 1756. 25 cm high. English Porcelain sale, June 2 11am and 2.30pm. (Viewing May 29-31, 9am-4.30pm.) Christie's estimate: £4,000 to £6,000.

## HOW TO ENTER

The four items illustrated on this page are to come up for sale at Christie's in London in June. Readers are invited to match their estimate of the prices the four items will fetch against those of a panel of experts chaired by the Editor of the *ILN*. The reader whose aggregate price most nearly matches that of the *ILN*'s panel will win a voucher worth £1,000 presented by Christie's which can be redeemed at any Christie's sale or sales in London during the next year. Winning vouchers are not transferable. In the event of more than one reader estimating the overall total the winner will be the one whose price on the Munnings, which the experts judged to be the most difficult to estimate, most closely matches their price for that object.

Entries for the June competition must be on the coupon cut from this page and reach the *ILN* offices not later than June 30, 1986. Entry is free and readers may make as many entries as they wish, but each entry must be on a separate form cut from the June, 1986 issue. No other form of entry is eligible. Members of the staff of the *ILN* and their families, the printers and others connected with the production of the magazine are ineligible.

The result of the June auction will be announced in the August issue of the *ILN*. Another prize auction will be featured next month, with items coming up for sale at Bonhams during July.

## JUNE COMPETITION ENTRY FORM

All entries must be received in the *ILN* office by June 30, 1986.

Send the completed form to:

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## MOTORING

# Converting to style

Stuart Marshall reviews the large range of convertibles on the market

The recent upsurge in popularity of the convertible is one of the paradoxes of the motor industry. In a bid to improve fuel consumption and make cars quieter, companies have been spending fortunes on reducing aerodynamic drag and eliminating body projections that create wind roar. Air conditioning has become a familiar optional extra—in a few cases standard equipment—on up-market cars, making them habitable even in high-summer traffic jams. The increasing emphasis on passive safety has resulted in bodies that retain their shape and protect their occupants from injury even in spectacular roll-over accidents.

The convertible, while meeting legal requirements for crash protection, becomes very noisy and aerodynamically inefficient as soon as the top is folded down. An open car can never protect its occupants so well in a roll-over. When parked it is vulnerable to theft because a razor slash is an even quicker way for a thief to enter a car than by picking a lock. In very hot weather a convertible is cooler closed than fully open.

Emotion, however, is often a more important factor in choice of car than logic. It has to be said that an open car is appealing when the sky is blue, the air warm and when one cannot imagine that wet, wintry days will ever return.

The choice of convertible—and here I am referring only to those with fold-down tops that partly or completely disappear into the body—has not been so large for years. In Britain the buyer may spend as much as £93,000 on a Rolls-Royce Corniche, or as little as £7,000 for a Reliant SS-1. For convenience, convertibles may be put into sporting, family or luxury classes although there is some overlap.

Typical of the latest family-type convertibles evolved from volume-produced saloons are the BMW 316, 318i and 325i cabriolets. Some rear-seat space has had to be sacrificed to accommodate a disappearing hood but they remain four-seat cars with sensible boots. With four or six-cylinder engines, they cost from £11,407 upwards. Ford's Escort Ghia and XR3i cabriolets (from £9,486) were introduced to share in the market for a smartly styled and well-equipped four-seat openable car pioneered some years before by Volkswagen. The VW Golf cabriolet, with a choice of carburetted or fuel-injected 1.8 litre engines, is still the soft-top against which others in its class are judged. Prices are from £9,551.

The Talbot Samba convertible, not quite so luxurious as the VW Golf but a good deal cheaper at £6,995, has been phased out. Its successor, the Peugeot 205CTi, is due in Britain any day now. With a 1.6 litre fuel-injected engine it has a top speed approaching 120mph (hood up). Not to be outdone, Renault has evolved a very pretty cabriolet version of the New 5, though it will not be on sale in Britain until this summer is well past.

Vauxhall's Cavalier convertible is one of the best-looking cars of its kind and at £10,989 by no means one of the most expensive. The Cavalier, as does the Saab 900 cabriolet due in Britain next year, demonstrates that it is easier to make a roomy and elegant soft-top out of a medium-sized car than it is from a smaller hatchback.

The sports car of today is undoubtedly the "hot hatchback" like a Golf GTi, Vauxhall Astra GTE or Honda CRX. They are fast (between 110mph and 120mph), have polo-pony handling and are practical and economical enough to be used for commuting or business motoring as well as pleasure. But the desire for the classic sports car lingers on and Morgan, Naylor, Panther and Reliant all provide products for motorists who equate fun at the wheel with plenty of fresh air.

Morgans have changed little in looks in 40 years; they are pre-war sports cars surviving in the age of computers and spacecraft. The Naylor TF 1700 is a clever and beautifully made replica of the last of the old-style MG two-seaters, the TF, but with more modern suspension. It performs much better than any TF ever did. The Reliant SS1 is a bold attempt by a small British producer to capture the spirit of the classic

two-seater at a price that the not-so-gilded young can afford.

The Panther is a pastiche of the 1930s sports cars and none the worse for being wholly bogus. It provides open-car fun for owners who need not know one end of a spanner from the other. Prices range from £6,995 for a Reliant to £16,233 for the hand-built Naylor TF.

The TVR convertible at £14,615 bridges the gap between the overtly sporting and the sinfully luxurious convertibles. It is Ford-V6 powered, very fast and bodied in glass-fibre reinforced plastics. The Porsche 911 cabriolet (from £29,253) is perhaps the ultimate fun car, usable at 100mph and more with the roof down if you do not mind the wind roar. Mercedes 300 and 420 convertible coupés are prestigious but rather old fashioned in concept.

Jaguar's XJSC 3.6 and V12 cabriolets combine limousine comfort with sepulchral silence. That cannot be said of the Ferrari Mondial cabriolet—at £40,899 getting on for twice the price of the Jaguars—because an engine note like a sail splitting is part of the pleasure of Ferrari motoring.

Even further up the price scale is the Bristol Beaufighter convertible, with a British chassis and enormous American V8 engine combining good handling with effortless high performance at £52,816. For a few thousand pounds less one can have a Jensen Interceptor soft top, hand-built nowadays from spare components of a car that went out of production some years ago. This, too, has an American V8 power plant. Almost theatrical in its opulence is the Rolls-Royce Corniche with a power-operated top opening to reveal traditional soft hide, best Wilton carpeting and flawlessly matched veneers ○



Jaguar XJSC V12 cabriolet combines limousine comfort and sepulchral silence.



# REVIEWS



DONALD COOPER

## THEATRE

### The old tale in good hands

BY J. C. TREWIN

"Like an old tale", says the gentleman, Rogero, in a tripartite expository scene in *The Winter's Tale* that through the years has proved to be unexpectedly good theatre. Not long afterwards in the play (now at Stratford-upon-Avon) Paulina repeats the words. By then it is of no use to agonize over the narrative. In dramatizing, altering and enriching a popular 16th-century novel by Robert Greene, entitled *Pandosto*, Shakespeare left it to us to suspend disbelief.

He left it also to many actors—and, in time, to many directors—to ra-

tionalize, as best they could, the sudden jealous fury of Leontes, King of Sicilia, with which the night begins. We have to assume that the man's anger has grown on him before the play opens. Now it is beyond control; his wife Hermione is near childbirth just as their royal guest, Polixenes of Bohemia, bids farewell after "nine changes of the watery star". To suspect the chaste woman is patently absurd; but the plot must move. Shakespeare does not seek to explain. He allows the action to rise, within moments, to a napktha-flare of rage. (Dare I suggest again that in Britain Leontes could be a Celt?)

At the Royal Shakespeare Theatre the director, Terry Hands, has chosen to see Leontes not as a sombly brooding despot of full-scale classical melodrama, but as a screaming, dangerous neurotic, so close to the edge of utter collapse that he must credit anything. Jeremy Irons acts and speaks with loyal absorption, which cannot be a simple matter. Events are huddled together in this palace, where white Regency costume is worn against what is at times a distracting mirrored background. We might now and then be

observing and hearing the Queen's trial—no dignified set-piece—through the eyes and ears of the King himself: her tumultuous protestation of innocence, the arrival and rejection of the Delphic Oracle, the fall to chaos.

Soon, out on the coast of Bohemia where the King's envoy must abandon the new-born child, Mr Hands lifts a famous stage direction to a sharply imaginative *coup*: a bearskin that has lain on the palace floor is transformed into a huge and living creature that blots out the sky above Antigonus. This is a proper use of theatrical illusion.

It is easier for Mr Hands when he has got us past the interval and a gap of 16 years. However, before we enter those scenes from *la vie de Bobème* that are obviously of pastoral Warwickshire, I do not like the farcical treatment of Time as a bird-man Chorus; lame though the speech is, I still recall from Peter Brook's 1951 production a figure that advanced through a whirl of snow, as if one of those glass toys had been shaken round him.

Still, aside from the current Time and some lesser performances, the

**Jeremy Irons, centre, and Penny Downie, seated right, in *The Winter's Tale* at Stratford-upon-Avon.**

play, restoring our hope for the Stratford season after a poor *Romeo and Juliet*, runs on without trouble. It is aided by the unforced, light-fingered comedy of Joe Melia's Autolycus—the value of the part is exaggerated, but the craft of the comedian is not—and by Penny Downie's gentleness as the girl Perdita, whom she doubles with Hermione. Historically, the two most notable actresses to play mother and daughter had been Mary Anderson long ago, and Judi Dench at Stratford in 1969. Miss Downie joins them impressively. As Paulina Gillian Barge is consistently commanding; we can almost accept her extraordinary feat of concealing Hermione for 16 years while she puts Leontes through a sustained exercise in remorse. Jeremy Irons touches high dignity in that last scene, even if I do still think of Sir John Gielgud when he spoke "Stars, stars—and all eyes else dead coals!"

Again, then, the "old tale". Does it really work? Well certainly, here, far better than it has often done.



## OPERA

# Busoni's epic masterpiece brought to life

BY MARGARET DAVIES

The staging of Busoni's *Doctor Faust* for the first time in Britain was a considerable technical feat on the part of English National Opera as well as a musical landmark. This most ambitious work of a composer whose operas are virtually unknown here (his one-act *Arlecchino* was given at Glyndebourne in 1954) is both epic in scale and sprawling in form—it has two prologues, a scenic intermezzo and three scenes, and runs for four hours.

Busoni was a virtuoso concert pianist whose leanings towards the theatre dated from his years as a student in Vienna. Throughout his life he was preoccupied with operatic projects but when he died in 1924, the same year as Puccini, he left only three complete operas; his ultimate masterpiece, like that of his more famous contemporary, still awaited its conclusion. Occasional earlier performances of *Doctor Faust* used an edition of the score

made by Philipp Jarnach; now the Busoni scholar Antony Beaumont has been able to construct the two final scenes from sketches found in Berlin in 1977 that indicated the composer's intentions.

This is the version used by ENO who brought their most powerful forces to bear on its elucidation. Mark Elder's eloquent conducting emphasized the music's nervous energy and gave free reign to its more dramatic sequences. It took David Pountney's brand of daring, sometimes outrageous, invention to translate Busoni's directions into theatrical terms with the help of Stefanos Lazaridis's menacingly effective designs and Nick Chelton's atmospheric lighting. The focal point of the whole endeavour was Thomas Allen's deeply committed portrayal of the long title role, which demanded sustained intensity in the taxing monologues of the first and last acts. He was partnered by Graham Clark as the tenor Mephistopheles, an identically dressed, diminutive *alter ego*. The singer brought a mercurial quality to the role's many guises and he negotiated its high-lying *tessitura* with bravado. Eilene Hannan sang with compelling seduction in her brief appearance as the Duchess of Parma.

Hers is the only female role in the opera, Busoni having drawn his text not from Goethe but from an earlier puppet play of *Faust*. The Gretchen



DOUGLAS COOPER

Thomas Allen in the title role of *Doctor Faust* at the Coliseum.

episode has taken place before the work opens, when Faust is already being pursued by his creditors and by the brother of the girl he has seduced. But when the curtain rose at the Coliseum it revealed not the laboratory of a 16th-century alchemist but the study of a 20th-century nuclear physicist, its walls created out of towering filing cabinets, and with the grey-suited scientist at his desk, absorbed in the model of an atomic nucleus. Within this coldly impersonal framework

Pountney offered his interpretation of Faust as a being alienated from society by his disregard for morality, and of Mephistopheles as a part of Faust himself. He first appeared like a serpent slithering out from beneath Faust's cloak, and in one of Pountney's many telling inventions they were reunited at the end when Mephistopheles lay down beside the dead body of Faust.

Under the terms of their pact Faust is granted instant fulfilment of his every wish, which includes the deaths of his creditors and of Gretchen's brother, and the seduction of the Duchess of Parma on her wedding night. It is this encounter that brings about Faust's redemption through the child she conceives, and which Faust restores to life in a final wish so that he may inherit Faust's experience and, freed of the influence of both God and the Devil, be solely responsible for his own life.

Although Busoni's score contains some powerful images, it is most effective in conjuring up the complementary personalities of Faust and Mephistopheles. It is notably short on background atmosphere which is where Pountney and Lazaridis's complex symbolism and brilliant imagery scored so highly. They were excellently served by the aforementioned principals and by John Connell, Malcolm Rivers, Henry Newman, Stuart Kale and Arthur Davies who doubled the 17 supporting roles.

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## CINEMA

# An old lady's gentle pilgrimage

BY GEORGE PERRY

One of the more satisfactory outcomes of this year's Academy Awards ceremony was the Oscar for Best Actress given to Geraldine Page, her first after eight nominations in a screen career which began in the early 1950s. Her film, *The Trip to Bountiful*, which can now be seen in Britain, is no disappointment. On the contrary, her performance is one of those rare and thrilling moments in the continuing history of cinema: a classic display of great screen acting which we can be thankful the Academy was perspicacious enough to recognize.

This film is no large-budget blockbuster, but a small-scale work perfectly blended and directed by Peter Masterson, and written by Horton Foote, who won a 1984 Academy Award for the screenplay of *Tender Mercies*. Here he has adapted his own stage play, retaining its coherence without losing a sense of cinema—not always an easy task.

Geraldine Page plays Mrs Watts, an elderly woman who lives with her son Ludie and his childless wife in a cramped apartment in a drab district of Houston. The time is 1947. Daughter-in-law Jessie Mae is played by the director's wife, Carlin Glynn, and is a waspish, thin-lipped scold whose expensive forays to the beauty parlour have helped to impair the couple's advancement. She resents the old lady's presence and patronizes her occasional moments of absent-mindedness as though she were an imbecile. Her placid husband, John Heard, spends most of his energies trying to keep the peace between the two women, but the atmosphere is tense and unhappy as his loyalties are riven.

His mother has a desperate, unheeded desire to return to her roots, to see before she dies the place in rural Texas where she was raised, called Bountiful. One day, when Jessie Mae is not looking, she takes herself off, first to the railway station where she is told trains no longer go there, and then to the bus station where she is sold a ticket to the nearest town, the clerk averring that Bountiful does not exist. On the way there she meets a lonely young army bride, played by Rebecca DeMornay, and each eases the other's distress.

Bountiful has indeed faded away—all that remains are a few deserted and derelict farm dwellings, abandoned as the land became worked out. But a kindly sheriff, Richard

Bradford, helps her to find the empty shell of her childhood home, and as she stands on the splintered porch the joy of her presence seems to breathe fresh life into the house.

The film is a gentle pilgrimage that speaks tenderly of the feelings of age, the fear of unfulfilment and the existence of the old within their own impenetrable world which the rest of us are unable to comprehend. Geraldine Page acts with her eyes, and tiny flutters of her mouth, letting us see the brain behind what might seem outwardly a slightly dotty, obsessive old woman, and she invests an understanding and emotional warmth that never lapse into the falsely sentimental.

Peter Masterson has been served well by all his cast. Even the unlikeable Jessie Mae in the hands of Carlin Glynn evinces a certain sympathy. John Heard, an open-faced actor of some subtlety has a talent that should be watched closely in the future. Rebecca DeMornay (to be seen in another new film, Konchalovsky's *Runaway Train*, although not to the same advantage) brings to her part a freshness very much of the period, a task that tends to defeat many modern young actresses.

Other period details are excellently realized, and delights include not only the furnishings of Ludie and Jessie Mae's apartment, but the bus station with its news-stand covered in 1947 magazines, and the vintage Greyhound buses themselves, gleaming behemoths of ribbed chrome and steel which, to the eyes of impoverished early post-war years, must have symbolized the dawn of a new age. Once again Texas has given us a notable film to stand along others of the last two or three years (*Terms of Endearment*, *Silkwood*, *Tender Mercies*, *Places in the Heart* among them), suggesting that the American film has discovered a new heart.



Geraldine Page, right, gives a classic display of great screen acting in *The Trip to Bountiful*, here travelling with Rebecca DeMornay as a lonely army bride.

## COMPACT DISCS

# Living up to sound expectations?

BY ALVIN GOLD

Hi-fi was among the first of the consumer electronics revolutions back in the 1960s, and also the first to slip from public consciousness when it was eclipsed by the rival attractions of video, games-playing computers and other such philistine pursuits. Three years ago, compact disc changed all that.

CD offered all that was necessary to get the hacks—and the hacks—working overtime. It involved two pieces of 20th-century technology, lasers and digital electronics, whose connotations of perfection induced Philips to run a promotional campaign whose main slogan ran "Perfect Sound, Forever". The slogan and the sentiment received short shrift from the hi-fi world, but the national press leapt on the technological bandwagon with a rare display of unanimity and zeal.

So what has compact disc achieved in three years? First, it has demonstrated that European technology is as good as the best, and that European and Japanese firms can co-operate in setting a world standard. Philips's hand lies behind the basic concept and most of the technology, but Sony also contributed much to specific areas, notably error-correction techniques and such crucial finishing touches as the decision to make the disc large enough to accommodate Beethoven's Ninth Symphony.

Second, CD has established its

credentials as a viable method of storing music. Whatever criticisms can be made, CD has already fulfilled its broader brief. The discs are small and all but grannyproof in use; they offer long playing times with fewer jarring interruptions to distort the flow of the music. CDs are also free from the debilitating Rice Krispies sound effects that can accompany record reproduction, and from the gentle hiss packaged free with music on cassette.

There is a uniformity of sound among the bulk of players, which would be fine if they were indeed perfect. That this is not the case can be demonstrated by the real sonic superiority of a handful of specially crafted audiophile players, mostly, surprisingly, of British origin: Cambridge Audio, Meridian and Mission are pre-eminent.

In purely musical terms, CD accomplishes very little that records and tapes at their best do not already achieve. There is a respectable body of opinion that believes records played on a good record-playing system sound more realistic and involving than CDs, not because of any flaw in the digital process, but because of practical limitations built into the digital system.

CD is tightly constrained by its specifications, though it tends to be a good achiever within those limits. Records, which admittedly have a history of underachievement, provide a sound that is more realistic and less processed in character.

So there are pluses and minuses here. The benefits of CD are felt most with long works, and also in specialized areas of the repertoire like chamber music, where the emotional reliance on the space between the notes, the hush of the recording venue, meshes well with the strengths of compact disc.

However, chamber music has so far been badly served on silver disc by the record companies; Haydn, Mozart and Dvořák are particularly poorly represented. The gaps extend even to more popular repertoire. At the time of writing, for example, there is no Tchaikovsky Manfred Symphony, a surprising omission. More generally, the rock and popular music fields are still black holes for the medium, and the record companies have been reluctant to commit classic performances to disc.

Paradoxically the one feature of CD that could and probably will ensure its pre-eminence in the future is not superiority over other methods of playing music. While the hi-fi producers have been steadily building excellent record-playing equipment for a specialized enthusiasts' market, the wider buying public has allowed itself to be seduced by very low cost equipment that undermines the credibility which records might otherwise have enjoyed. And so CD manages to fulfil its promise, almost by default.



# The dreams for academia

BY ROBERT BLAKE

## Government and the Universities in Britain

by John Carswell

Cambridge University Press, £19.50

In 1937 the total number of "students" in the UK was slightly less than 50,000. Of these a quarter were at Oxford and Cambridge, another quarter in London University and its component colleges, another in the four Scottish universities and the rest scattered over the University of Wales and some 14 English "red-brick" universities or university colleges. Higher or "tertiary" education was not a major or even a minor political issue. Universities were not the main route to the professions. For the general public the Boat Race was the only event of the year which drew attention to them.

By 1980 the figure of university students was more than 300,000 and the teaching staff at 43,000 was not far short of the whole student population in 1937. If one adds the numbers being taught in "public sector" institutions, polytechnics and so on, the total of full-time students had reached 524,000 in the year in which the author finishes his fascinating survey of the history of governmental relations with the universities over two decades. He is very well qualified to write it, a historian as well as a civil servant who was Treasury Assessor to the Robbins Committee, served in the universities branch of the Department of Education and Science and became Secretary of the University

Grants Committee.

This is an inside view of an important piece of British social history written with wit, acumen, generosity and a candour not always to be found in the writings of civil servants. The story is one of idealism and high hopes, but also of miscalculations and avoidable errors. The universities were launched in the 1960s on a course of expansion which could be sustained if at all only by rising economic prosperity. When that ceased, as it did little over 10 years later, they were among the first victims of the new hard times, but, if Mr Carswell is right, their present dismal condition need not have been quite so depressing had their own leaders shown greater perception and resourcefulness.

Much of the trouble stems from the Robbins Report published in 1963. Mr Carswell pays tribute to it as one of the great state papers of the 20th century. "Only the Beveridge Report of 1943 and the Poor Law Report of 1909 can compete with it for copiousness, cogency, coherence and historical influence." But having made this bow to conventional courtesy, the author is highly critical of much of its content. As one who opposed Robbins at the time and received some obloquy from the "progressive" faction in academe, I read his comments with a good deal of pleasure.

In the climate of the time any report on higher education was bound to recommend a major

expansion, even though some of the reasons advanced for it seem very dubious now. For example, there is no evidence whatever that the great increase in graduates since 1963 has had the smallest effect on improving the competitiveness of British industry, although this was one of the main points in the argument. But there was a case for major expansion on other grounds. The real question was—how major and over how long a period?

On both these issues Robbins was ludicrously optimistic. The report set a target for 1967 of a 50 per cent increase in the number of students in higher education only four academic years into the future, and a growth of two and a half times by 1980. Kingsley Amis said "More means worse" and he was much criticized for the remark, but he knew about university life. His *Lucky Jim*, admittedly published pre-Robbins, is one of the best and funniest novels written on the subject. And he was right—particularly about the dons.

The Robbins Report suggested that an expanded university system would produce enough potential university teachers to staff itself. If the rate of expansion had been both steady and not too fast this might have been true. In the event the recruitment of staff resulted in the hasty appointment of a host of second-rate hacks, all of them with "tenure", thus making it more difficult today than ever before for even

the most brilliant graduates to obtain academic jobs.

The worst and least foreseen aspect of Robbins was to "nationalize" the universities. The "metropolitan" ones—Oxford and Cambridge and London—had always been national, but the rest had been local; students lived at home and there was pride and support from local authorities and industries. Robbins argued that separation from home was a good thing, but, as the author says, "it took students in large numbers away from familiar social surroundings to become academic atoms. They were unbonded proletarians, free, young, uncommitted." Add to this situation feeble Vice-Chancellors, dud dons and barbarous concrete campuses, and you have the perfect formula for the student revolts which, more than anything else, produced the public anti-university revulsion and accounts, long after the end of the agitation, for so much of the system's current ills today.

Of course it was not all due to Robbins. Many errors followed. The author is wonderfully perceptive about the muddle and confusion in Whitehall, the "money-go-round" under which faces are saved, not money of course, and everything comes in the end out of the same pocket. As an anatomy of one section of the British governmental system this book should be read by all who wish to see how Whitehall in practice works. They will, I fear, draw a gloomy lesson from it.

## RECENT FICTION

### Irish master of the short story

BY HARRIET WAUGH

#### The News from Ireland

by William Trevor  
Bodley Head, £9.95

#### Home Ground

by Lynn Freed  
Heinemann, £9.95

#### The Lion and the Lizard

by Jane Rawlinson  
André Deutsch, £8.95

#### Hugger Mugger

by Max Davidson  
Heinemann, £9.95

William Trevor's *The News from Ireland* is a collection of short stories

from a master of the art. The majority are set in Ireland and all of them tell about people who understand too fully for their own happiness what is possible for them to accomplish. They seek happiness in small ways with expected meagre returns. There is an inevitability about their fates. In the title story an English governess who works for an enlightened English family in Southern Ireland during the potato famine chooses marriage in a land she neither likes nor understands rather than continuing as a non-integrated member of some household. In another a discarded wife who finds she possesses resources for development and happiness is returned to a now burdensome marital fate. William Trevor's stories are about the gaps in people's lives that do not bear comfortable contemplation. He is the master of the rippling effect.

Lynn Freed opens her novel *Home Ground* with the words: "To a child, nothing that is familiar in her

world—not earthquakes or revolutions, slavery or sodomy, poverty or riches—seems either exotic or wicked. So to me, Ruth Frank, white girl on a black continent, it felt only slightly odd to be diverting myself and my friend on an otherwise dull Sunday afternoon by pulling the penis of the garden boy." This mildly titillating opening sentence is given an entirely different meaning when later in the novel the two little girls humiliate and excite a middle-aged black servant in front of all the other black servants. It is a truly shocking episode and explicable only in the setting of the story—South Africa in the 1950s.

Two novelists, Doris Lessing and Nadine Gordimer, have written extensively about South Africa, and before settling down to *Home Ground* I did wonder if a third voice could compete. The reason why it can is because neither Doris Lessing nor Nadine Gordimer write backward-looking books. They have

written with moral authority from the immediacy of the battle. Lynn Freed, on the other hand, is writing a period piece. It is a family story about a girl with some sensibility but little political awareness growing up in a wildly eccentric improvident Jewish family. Her mother, born of East European immigrant Jewish stock, escaped from her nice but confining family to become an actress. Failing to make her mark on the English stage she returned to South Africa and started her own theatre, financing it by marrying the son of a rich Jewish merchant and turning him into an actor as well. Their three children—all girls—fight viciously and, with the exception of Ruth, the heroine, seem to dislike their parents. The Franks' family life is enacted as though on stage and Ruth's growing up is spent in an exploration of what is real and what artifice. Ruth is a strong, likeable heroine.

Lynn Freed writes well and her



characters—black servants, Jewish society, lovers, husbands, lesbian actresses—are drawn with broad vivid strokes and fascinate. There is, I would guess, an autobiographical vein running through the book. It gives it a nostalgic charm not found in other novels set in South Africa. This is a very enjoyable first novel.

*The Lion and the Lizard* is a brave, if not entirely successful, attempt by Jane Rawlinson to show how life is probably lived in contemporary Iran. The novel opens as the Ayatollah Khomeini returns to Iran and follows the fortunes of a number of citizens under the new Islamic régime. There is a carpet-shop owner whose wife Roya has encouraged their daughters to become educated and to stop wearing the veil. He embraces the new Islamic mode and becomes increasingly brutalized by it. In the end he forces dreadful fates on his two daughters. Then there is a good, middle-aged Christian woman with an uncouth son, who is protected from fear by her complete unawareness of what is going on around her, a poor Jewish family whose daily struggle to survive is made worse by the changes, a rich architect and his English wife who are identified with the outgoing Shah, and a career woman whose life is ended by the mullahs' bias against women. At the end two of the characters have been killed by Islamic courts; one of them has been murdered and another imprisoned. Iranian men are portrayed as having no redeeming features: they are vain, stupid, brutish and murderous.

The first part of the novel is rather muddling as the writer switches page by page to different characters with strange foreign names. By the middle, however, the characters have all developed nicely and I was thoroughly involved in all their fates, although there is a male narrator, a vain pilot, that I found irritating and unnecessary. *The Lion and the Lizard* is a good, bold although slightly flawed novel.

*Hugger Mugger* by Max Davidson is a mildly amusing little comedy of domestic life. It examines the lives of Jo and Tony Baxter, a reasonably nice, young, middle-class married couple who live in Parsons Green. Jo is the Hugger and Tony the Mugger of the title. Tony is a clever civil servant and a somewhat smug mental bully. Jo is looking for some sort of spiritual extension but is not sure where to find it. She tries Tony's best friend, Guy who, recently divorced, is having a crisis about his masculine desirability. They talk themselves to the brink of love about matters of the mind. The comedy concerns Jo's half-baked attempt to fulfil herself through a platonic affair while Tony falls from grace with his slatternly secretary. There are some funny scenes and it is all quite enjoyable, but none of the characters has any real individuality.

## OTHER NEW BOOKS

### Augustus Hare

by Malcolm Barnes  
Allen & Unwin, £20

Augustus Hare, described as "Victorian Gentleman" in the subtitle of this biography, is not well remembered today, although he was something of a celebrity in his own time. In those biographical dictionaries that still give him a mention the entry will probably be for his topographical writings, books with titles like *Walks in Rome* and *Wanderings in Spain*, although he also wrote what must be one of the longest autobiographies in the English language. *The Story of My Life* ran to six volumes and some of it, as Somerset Maugham was to record, "freed from the twaddle", was exceptionally readable. This was because he was a determined social man. He worked hard at knowing everybody, was an indefatigable party-goer, a snob and a gossip, and in his autobiography he wrote about everyone but himself.

Malcolm Barnes, who edited an admirable two-volume abridgement some 30 years ago, has now dug deeper into the character of the man who provided a fascinating portrait of one side of Victorian social life and who was, in the author's view, its very typical product: "vigorous, adventurous, original, conventional, hypocritical, ostentatious, bigoted, cruel, idle, energetic". The reader will enjoy putting these variable qualities in the balance, and may well find it hard to decide which way, in the end, the scales will fall. Whatever that judgment, this is a Hare that deserved another run.

### The Artist as Reporter

by Paul Hogarth  
Gordon Fraser, £25

Artists are restless spirits, and Paul Hogarth's theme is that this is most graphically revealed when they take on the role of reporter. Before the age of the camera they were the only means of visual recording, and their history as reporters can legitimately be tracked back to the tombs of Egyptian kings. But it is with the coming of the illustrated newspaper that this book really gets into its stride. The wars of the Victorian era were covered for these publications, of which *The Illustrated London News* was the first, by artists in the field who were indeed being used as visual reporters, often no doubt at the expense of their artistic ambitions, for the conditions of war and the demands of the editorial deadline gave little opportunity for the production of anything more than the boldest of sketches. For some, however, such circumstances seem to have been inspirational, for the work they produced was of remarkable quality, a case of the artist-reporter not just illustrating but, in Ronald Searle's phrase, pushing his nose into life.

JAMES BISHOP

## THIS MONTH'S BEST SELLERS

### HARDBACK FICTION

- 1 (—) **A Perfect Spy** by John le Carré  
Hodder & Stoughton, £9.95  
The father as spy makes a brilliant spy novel.
- 2 (1) **Lake Wobegon Days** by Garrison Keillor  
Faber, £9.95  
Beguiling account of small-town USA.
- 3 (8) **The Endless Game** by Bryan Forbes  
Collins, £10.95  
Our worst predictions for Britain come true.
- 4 (3) **The Moth** by Catherine Cookson  
Heinemann, £9.95  
A master storyteller brings it off again.
- 5 (—) **The Bourne Supremacy** by Robert Ludlum  
Grafton Books, £10.95  
Self-proclaimed masterpiece of a thriller.
- 6 (—) **The Fisher King** by Anthony Powell  
Heinemann, £9.95  
New novel from an old master.
- 7 (—) **A Handmaid's Tale** by Margaret Atwood  
Jonathan Cape, £9.95  
Clever picture of a far from Utopian future.
- 8 (2) **The Complete Yes Minister** by Jonathan Lynn and Anthony Jay  
BBC, £10.95  
Neat mixture of fun and fact.
- 9 (—) **Live Flesh** by Ruth Rendell  
Century Hutchinson, £9.95  
A psychological suspense thriller.
- 10 (7) **Palm Beach** by Pat Booth  
Century Hutchinson, £9.95  
Poor girl makes good.

### HARDBACK NON-FICTION

- 1 (—) **Lester: The Official Biography** by Dick Francis  
Michael Joseph, £12.95  
A clever shot at getting behind Piggott's official mask.
- 2 (—) **Michelin Red Guide to France: 1986**  
Michelin, £7.47  
Don't set foot in that country without it.
- 3 (—) **Queen Elizabeth: A Life of the Queen Mother** by Penelope Mortimer  
Viking, £12.95  
Not unsympathetic, despite Press reaction.
- 4 (9) **Out of Africa** by Karen Blixen  
Century Hutchinson, £14.95  
African autobiography of the Danish writer.
- 5 (1) **The Living Isles** by Peter Crawford  
BBC, £14.95  
A brilliantly planned natural history of the British Isles to go with the TV series.
- 6 (—) **Whitehall: Tragedy and Farce** by Clive Ponting  
Hamish Hamilton, £9.95  
Less than a real exposé.
- 7 (8) **Dancing in the Light** by Shirley MacLaine  
Bantam Press, £10.95  
Fourth volume of her autobiography.
- 8 (—) **Slightly Foxed** by Angela Fox  
Collins, £14.95  
Readable theatrical autobiography.
- 9 (—) **The Managers' Handbook** by Arthur Young  
Sphere, £9.95  
If you need one, you are unlikely to become chairman.
- 10 (—) **Loyalists and Loners** by Michael Foot  
Collins, £15  
Well-written portraits of friends and foes.

### PAPERBACK FICTION

- 1 (—) **Riders** by Jilly Cooper  
Corgi, £3.95  
Jolly good riding saga!
- 2 (—) **A Dinner of Herbs** by Catherine Cookson  
Corgi, £3.50  
A tale of mid 19th century Northern England.
- 3 (2) **Proof** by Dick Francis  
Pan, £2.50  
Another past the winning line.
- 4 (—) **Absolute Beginners** by Colin MacInnes  
Penguin, £2.50  
Deserved republication of the 1950s novel.
- 5 (—) **Money** by Martin Amis  
Penguin, £2.95  
Trendy novel by clever young writer.
- 6 (9) **Chapter House Dune** by Frank Herbert  
New English Library, £2.95  
Downmarket Tolkien.
- 7 (—) **Echoes** by Maeve Binchy  
Coronet, £3.50  
Ireland in the 50s.
- 8 (1) **If Tomorrow Comes** by Sidney Sheldon  
Pan, £2.50  
Readable blockbuster for the undemanding.
- 9 (4) **Hotel du Lac** by Anita Brookner  
Panther, £1.95  
Subtle, beguiling story of a lonely woman.
- 10 (—) **An Unkindness of Ravens** by Ruth Rendell  
Arrow, £1.95  
The latest Chief Inspector Wexford thriller.

### PAPERBACK NON-FICTION

- 1 (—) **The Food Aid Cookery Book** by Delia Smith and Terry Wogan  
BBC, £3.95
- 2 (1) **Out of Africa** by Karen Blixen  
Penguin, £3.95
- 3 (3) **E for Additives** by Maurice Hanssen  
Thorsons, £2.95  
You will soon be afraid to eat anything.
- 4 (—) **E for Additives Supermarket Shopping Guide** by Maurice Hanssen  
Thorsons, £1.99
- 5 (—) **What they don't Teach you at Harvard Business School** by Mark McCormack  
Fontana, £2.95  
How to be a human being, probably!
- 6 (—) **Hancock** by Freddie Hancock and David Nathan  
BBC, £2.95  
Touching account of a great comedian.
- 7 (4) **The Goode Kitchen** by Shirley Goode  
BBC, £1.95  
Useful for the harassed mother.
- 8 (—) **The Tunnels of Cu Chi** by Tom Mangold and John Penycate  
Pan, £2.95  
All about the secret underground in Vietnam.
- 9 (8) **Hollywood Babylon II** by Kenneth Anger  
Arrow, £5.95  
Behind the nastier scenes.
- 10 (—) **The Life of Karen Blixen** by Judith Thurman  
Penguin, £4.95

Brackets show last month's position.  
Information from National Book League.  
Comments by Martyn Goff.



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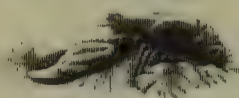
the real flavour of ancient rites. One of the most fascinating occasions is the local folk festivity, the "Cavalcata Sarda", when thousands of people representing the island districts dress up in their local costumes; and the cavalcade is accompanied by popular songs and dances. The ruins of Roman temples and theatres are scattered everywhere; the "Nuraghi" (Sardinia's prehistoric drystone round towers) bear witness to by gone ages.



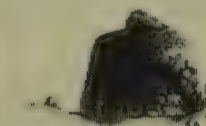
A typical traditional festivity

The culture of this land is further enriched by its churches in pure Romanic style. A land of rustic tastes, like its varied, genuine cuisine, rich in tasty dishes with full-bodied wines to wash them down.

Sardinia will never cease to amaze you, so don't be surprised if you see the friendly pointed face of a seal emerge from one of the attractive sea caves! Such is Sardinia, a unique island of extraordinary beauty, which is still more splendid and authentic in this season.



A sea that teems with lobsters

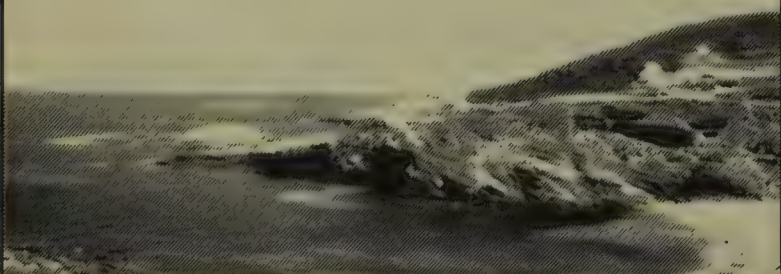


Remains of ancient Nuraghis civilization



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The Duke of Windsor with Mrs Simpson  
after his abdication, 1937.



# The cult of the collector

BY MICHAEL BROADBENT

Over the past few years a new breed of collector has emerged. He tends to be looked upon by the purist with the same disapproval as the wine investor or speculator. But just as the investor performs a useful function, putting his cash into young vintages to provide mature wine for future drinkers, so the collector can play an honourable role in the realm of fine wine.

Collectors usually start with a passionate interest in wine in general, then tend to specialize. As their knowledge increases so does their discernment. Sooner or later they share their interest with other wine enthusiasts, amateur and professional. They organize tastings, sometimes heterogeneous but often highly selective and disciplined: vertical tastings, that is to say, of different vintages of one château, or horizontal tastings, of different châteaux of the same vintage. The purpose of each is to assess development and compare style and quality. More often than not the most significant of these tastings are written up and the results add to the sum total of wine knowledge and, in the end, dictate the market value of wines and vintages.

Although he did not realize it at the time, Jan Taams, a doctor in Holland, started the international ball rolling in 1968 by organizing a horizontal blind tasting of 1961 Bordeaux to which he invited leading palates from England, France, Germany and the Netherlands. Shortly afterwards, the London restaurateur Joseph Berkman invited a group of wine writers and merchants to "an English dinner with a selection of 1945 clarets". He followed this with a series of dinners at which several vintages of top Bordeaux châteaux were served: in 1971, 13 vintages—from 1887—of Margaux; in 1972, 12 vintages of Mouton-Rothschild; 14 of Latour in 1973, then Haut-Brion and La Mission, all attended by the owners of the respective properties.

The Americans came on the scene in the mid 1970s. Pioneer of block-busting verticals was Marvin Overton, a neurosurgeon from Fort Worth. His first, in 1976, was a six-hour evening tasting of 47 vintages of Latour, from 1972 back to 1899. His next, in 1979, was one of the most memorable one-session events I have ever attended. A mere 36 vintages of Lafite, but representing every decade from the 1970s back to the 1790s! Mostly from his own cellar, but those before 1850 flown over by Concorde from the Rothschild family reserves at the château.

The oldest was the 1799 which I noted at the time as "very much alive: fabulous colour like a warm, sun-faded old tile; a gentle, fragrant bouquet which though showing a touch of decay when first opened, cleared and developed in the glass; a light yet still 'meaty' wine, the finish dried up and tart. Faded but fascinating." I suppose this qualifies for *Pseudo's Corner*. But how else does one put old wine into words?

By this time Overton had a cult following. He and certain fellow collectors, a disparate lot known as "the Group", fly to all corners of the States to attend either grand dinners or three-day events.

One of the most generous is Louis Skinner, a dermatologist in Florida. In 1981 he produced from his cellar two bottles from 50 different châteaux all of the 1961 vintage so that "the Group" and wine writers could see how the 20-year-old wines were developing; he did the same this year to mark their quarter century. This time half a dozen leading château proprietors flew over to take advantage of a tasting which could never happen in Bordeaux, and to compare the style, weight and maturity of their own wines—in some instances the wines made by their fathers—with other leading growths. It was at the first Skinner tasting that we decided to present the wines, grouped by district, in several sessions over two days. I reckoned that pouring at two-minute intervals, three minutes for the top growths, would make us all concentrate and, in the long run, be less tiring. Two bottles of each wine were decanted immediately before being poured, and served to alternate tasters so that we could sniff that of our neighbours to see if there was bottle variation—not uncommon with older wines. The lessons learnt have been applied to other similar tastings in the States.

Bipin Desai, a physicist born in India, is another industrious organizer of tastings. He tends to find and assemble wines for specific events rather than to cull them from his own cellar, purchasing wines and vintages to fill gaps. Although he does not like the word, these are more "commercial" because people pay quite large sums to attend. But buying wine *ad hoc* and hiring the ballroom of a top Los Angeles hotel costs money. The last two tastings I "moderated" for him were remarkable. The first was a vertical of La Mission Haut-Brion. It was attended by the new proprietors, the Duc de Mouchy and his American-born wife, and proved a singularly useful oppor-

tunity for them to taste no fewer than 66 vintages, from 1982 back to 1878, most of which no longer exist in the château cellars.

Desai's most recent marathon was a horizontal tasting of the magnificent 1945 vintage: 62 wines representing all the major districts and châteaux. One or two of us had attended Lou Skinner's tasting of a similar range of 1961s only two weekends before so, for me, it was a mighty clash of Titans. Slightly to my surprise, the 1945s impressed me most, particularly the Pauillacs. Moreover a few unforeseen greats emerged, such as La Gaffelière.

Now the Germans have entered the fray with expected thoroughness, lavishness and considerable style, though they have something to learn from the more disciplined American tastings. Unquestioned leader is Hardy Rodenstock, possibly the most eclectic collector of great wines and old rarities in the world, which he lavishes on his friends at a big annual autumn tasting. The first I was able to attend, in 1984, was an exhausting, almost non-stop 12 hour marathon: 60 wines, all interesting, many unbelievable. Last October he treated 20 Germans, one Swiss, one Dutch, two French, including the owner of Château d'Yquem, and myself to a fabulous array. It is difficult to say which wine was the most notable. Certainly the most exquisite of all the reds was an *impériale* (eight bottles) of 1924 Mouton-Rothschild, coincidentally Baron Philippe's first vintage. The oldest was a 1649 Imperial Tokay, the bottle more interesting than the wine. The star of the evening was undoubtedly the 1784 Yquem. Though a deep amber colour, still very healthy; perfect honey peaches-and-cream nose; still sweet, soft and quite faultless.

One of the Rodenstock group, Hans-Peter Frericks, recently took up the baton. He is known in Europe as "King Pétrus" and it was with 33 vintages, all except the five oldest wines in magnums, that he regaled us at the Residenz, Munich. Not even Christian Moueix, of Château Pétrus, had tasted such a range.

Now, inevitably, the Americans and Germans have got together. The latter joined "the Group" at a lavish three-day junket in San Francisco last autumn. Bipin Desai was at the Pétrus tasting, and the Americans meet their Teutonic counterparts in Bordeaux this September. What other activity exercises the intellectual faculties, is a feast for the senses and is, frankly, such pure indulgence? ○

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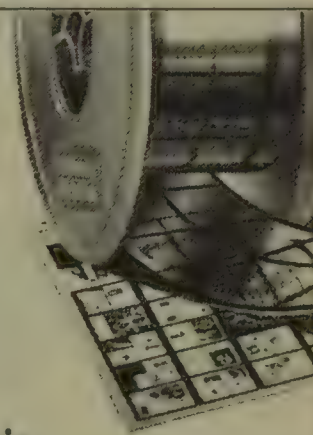
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# Song and dance at the Dorchester

BY KINGSLEY AMIS

There are several places to eat in the Dorchester. One is the Cocktail Bar, where I spotted an old jossler tucking into a full-dress steak and trimmings not much after 12.30 pm, and good luck to him. More regular meals are to be had in the Grill Room across the way and in the Terrace Restaurant, which is open only in the evenings. But let us stay for a moment in the bar, which is easy enough to do in such a pleasant, roomy place where drinks come well made and reasonably fast, though I always feel a little weird sitting under a low ceiling that is entirely covered with mirror-glass.

Easy to stay at lunch-time at least. Then, the background music stays in the background and conversation is unimpeded. Before dinner, with the room fuller and noisier anyway, a live pianist plays all but continuously and not at a natural but at an amplified volume. Escaping from this at last I found another virtuoso of the keyboard hard at it in the Terrace Restaurant, with a third instrumentalist no less busy in the hall between the two in case I needed topping up on the way. The restaurant operative packed up at nine and there were several minutes of complete silence except for the sound of people chatting and the like. After that a Latin-American trio started another continuous performance.

Music can come as a welcome alleviation of disagreeable or humdrum tasks, but for those who actually like it in some form or other it has no business to force its way into occasions when you expect to be enjoying yourself. Unobjectionable music in the background can be better than bearable, though in my experience not much better; above a certain level it becomes an annoyance, with music you happen to like, whatever it may be, not all that much preferable to music you do not. The three pianists I heard at the Dorchester stuck to what would have been innocuous stuff from familiar musicals or revues, but they played it too loudly. It could be, of course, that a majority of the customers find dining in presumably selected company a disagreeable or humdrum task, and certainly anyone who feels like that about it should take in the Terrace Restaurant on his first free evening.

After something under an hour the Latins began to be augmented by other artists and the volume progressively turned up. Warned by the waiter, who said he was more or less used to it by now, we got out before the rock started, about 10.20pm. What I will call dancing had already begun to take place. There must be a great many people who like dining in such conditions and don't mind paying for the elaborate, carefully-prepared dinner which in this case goes with it and which they are not ideally placed to enjoy.

Actually the dinner my guest and I tried to appreciate was far from the gourmet's treat we had been looking forward to. For the most part it was designer food, the package more important than the contents. The vegetable soup I had, for instance, was a good vegetable soup but it had scallops in it, and scallops are difficult animals to make tasty, and these had not had that done to them. The eye-catching rack of lamb, accompanied by a mysterious but flavoursome gooey black substance, was otherwise dull, though perhaps just right, it now occurs to me, for a mechan-

ical up-and-down chew while opening one's ears to the old Brazilian beat. The mushrooms with it tasted of tea-towel.

In rather similar style the curved table and banquette looked fine but were less agreeable to sit at and on. The table would not pull in far enough, and when as I like to do I put my back against the back of the seat there yawned a gap of a couple of feet between the edge of the table and my mouth. At normal times that would not have set me much of a problem, but if I had got as drunk as I would have needed to be in order to enjoy the occasion it would have been a considerable hazard. Service was patchy.

Lunch in the Grill Room was a different kettle of fish. Out of curiosity I started with something called Glamorgan Sausage, a dish not to my knowledge to be found in South Wales. It turned out to be a very decent sort of mixed croquette, the name being presumably a jest along the lines of Welsh Rarebit. My roast pork was, well, satisfactory, good on flavour but a bit on the munchy side. The vegetables came all together on one of those little crescent-shaped dishes, a suspect arrangement that to me suggests the hand of EFTA (Easier-For-Them-Association), but in this case the contents were excellent, notably the potato

minicubes and parsnip minichips. Guest's seafood cocktail tasted only of its passable sauce, but her roast beef was as good as she had ever eaten.

Rosé wine is great stuff for flushing out the snobs. Even the great Cyril Ray feels obliged to take a defensive tone about it, remarking that "there is a place at table for wines that are pleasing to the eye and easy to drink, as well as for great wines that are to be subjects for learned discussion". Oh, here's cheers, Cyril! The 1984 Château de Selle (from southern France) we had that day was perfect for lunch-time, light but not thin, as dry as is reasonable but not acid.

When a restaurant customer who has been behaving himself has to be required to take back his cheque and write another for no good reason that he can see, he should be approached with great politeness. Alas, such an elementary precaution was not taken on this occasion, and an inevitable small shadow fell over what had been a pleasurable outing.

The Terrace Restaurant, Mon-Sat 6-11.15pm; four-course set dinner £29.50. The Grill Room, Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm; set menu £17 (including half a carafe of house wine for lunch). Average *à la carte* meal £60-£65 for two, excluding wine.

## WELCOME BACK

### Alastair Little

49 Frith St, W1 (734 5183).

The return of Alastair Little to Soho as owner/chef of his own restaurant is a healthy sign of the area's culinary revival. His chosen décor is sparse, the kitchen is visible from the dining area.

The short menu changes twice daily. My lunch menu included hot mousse of scallops and warm salad of red mullet fillet among starters, escalope of salmon with lentils, osso bucco, and calves' kidneys with a shallot sauce to

follow, and apple pie to conclude.

The short wine list—mainly under £12—includes intriguing Australian, American and Spanish entries. An "in" place with chefs and restaurateurs, it rattles with noise (some soft wall furnishing would help). £30-£40 for two. Mon-Fri 12.30-2.30pm, 7.30-11pm.

### Café Italien des Amis du Vin

19 Charlotte St, W1 (636 4174). The reappearance of Bertorelli's back room as part of Café Italien displays greater sensitivity than might have been expected from the catering conglomerate, Kennedy Brookes.

While the front area has been extended and converted to the Café des

Amis brasserie-style formula (along with live jazz in the evenings), the Bertorelli Room retains familiar heavy linen, the old bentwood coathooks by the tables, its carpet and the wooden centre divide freshly restored. It also boasts Adrian Bertorelli, one of the family, in charge.

The purple cyclostyled menus have gone. If the menu is shorter, it remains pleasingly varied. Gnocchi, a house speciality, followed by grilled pork chops and a bottle of the best Barolo Riserva, 1979 helped me offer happy returns in suitable style.

Mon-Sat noon-3pm, 6-11.30pm.

ALEX FINER



IRANE LEADRETT



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## HOTELS

# Places of character

BY HILARY RUBINSTEIN

There is much to be said for spending a few days sightseeing in a small town of historical interest, provided you have somewhere tolerable to stay. And there's the rub. It is easy to compile a list of a dozen showplace towns, but often they offer the fastidious traveller only a standardized chain hotel, catering primarily for the business trade. The visitor may not come to much harm in these establishments, but he will not be left with an after-taste worth savouring.

Stamford is an honourable exception, possessing a famous old coaching inn, The George, which has miraculously maintained the character as well as the fabric of its historical past. Some kind of inn is believed to have stood here for 900 years: in Norman times the House of the Holy Sepulchre provided board and lodging to pilgrims en route to the Holy Land, and there are still medieval remains in the crypt. The present structure was built in 1597 by Lord Burghley, High Treasurer to Queen Elizabeth I, and came into its own in the heyday of coaching, with no fewer than 40 coaches, "20 up and 20 down", passing through its yard each day bound for London or York. The railway put an end to the coaching boom and the original coach entrance has been boarded up, but the pillars and archway can still be seen inside the present restaurant. The London Room, formerly the waiting-room, is magnificently panelled in oak.

The hotel has had its share of VIPs over the years—Charles I and William III, also the Duke of Cumberland on his way back from victory at the battle of Culloden, and members of the present royal family. There are special features to boast about as well as names to be dropped: a walled monastery garden with a sunken lawn where there was once a carp pool, and a cobbled courtyard filled with tubs of flowers where meals are served in the summer. The hotel is proud of the portrait of the monstrously obese Daniel Lambert, hanging in a place of honour in the entrance hall. Lambert died in 1809 weighing 52 stone 11 lb, and the hotel claims—who would challenge it?—that he was their "biggest customer". Perhaps in his memory, the kitchens, while not making any claim to gastronomic distinction, are noted for the generous size of their helpings. There are still plenty of hearty trencherfolk in this area.

Oak panelling and cobbles are agreeable bonuses especially, as here, when they are genuine and not

a cosmetic veneer. But no amount of period detail can compensate for shoddy housekeeping or poor service. Happily, The George is in capable hands, and has a cheerful bustle about it: the staff know their jobs and seem genuinely to enjoy their vocation. It is the sort of place that Dickens might have written about in *The Pickwick Papers*: you expect to find Sam Weller cleaning boots in the courtyard.

The only snag for some is that The George, like all coaching inns, is on the main road, but noise should not be too much of a problem as the A1(M), a few miles to the west, takes all the heavy traffic and all front rooms are double-glazed.

Stamford is a well-preserved town, part medieval, part 17th- and 18th-century, full of fine buildings and atmospheric alleys. Burghley House lies just on the outskirts and should not be missed. Belvoir Castle, Belton House and Peterborough Cathedral are also all within easy driving distance.

Four other pleasant small hotels in small towns are listed below.

**The George Hotel of Stamford**, High Street, St Martins, Stamford, Lincolnshire PE9 2LB (0780 55171). Single room with breakfast £45-£49, double £64-£90. A la carte dinner about £16.

**The Old Vicarage Guest House**, 66 Church Square, Rye, East Sussex TN31 7HF (0797 222119). Very comfortable, well-run guest house (bed and breakfast only) in quiet position overlooking the churchyard of ancient St Mary's. Bed and breakfast £15-£17 a person.

**The Feathers**, Ludlow, Shropshire SY8 1AA (0584 5261). Traditional, family-run 17th-century inn with spectacular half-timbered front elevation and many other splendid period features. Single rooms with Continental breakfast. £42-£45, double £57-£75. Table d'hôte dinner £12.50.

**The Fleece Hotel**, Market Place, Cirencester, Gloucestershire GL7 4NZ (0285 68507). Fine old coaching house, part half-timbered Tudor and part Georgian, centrally placed in delightful Cotswold town, offering high-quality French cooking as well as a traditional English welcome. Single room £39.50, double £47-£70. Continental breakfast £2.50, English breakfast £4.25. Table d'hôte dinner £12.45.

**The Angel Hotel**, Angel Hill, Bury St Edmunds, Suffolk IP33 1LT (0284 3926). Historic building, with many Dickensian associations, opposite the impressive Abbey gateway. Double room £55. Continental breakfast £3, English breakfast £5. A la carte dinner £12-£15.

The above rates are per night and include VAT. It is always worth inquiring about special bargain breaks.

Hilary Rubinstein is editor of *The Good Hotel Guide*.



# British successes

BY JOHN NUNN

Since 1980 there have been biennial grandmaster tournaments in London jointly sponsored by stockbrokers Phillips & Drew and the Greater London Council. Phillips & Drew were not available this time, so the GLC decided to go ahead on their own and the result was another top-rate event at the new venue of the Great Eastern Hotel.

The tournament proved a great success for the British competitors, who took four of the top five places, and especially for Glenn Flear of Leicester who won outright. Glenn was invited at the last moment after the Soviet grandmaster Dorfman pulled out, and as the only non-grandmaster many felt that he would end up at the bottom. However, Glenn played well throughout and produced the greatest chess upset I have ever seen. In addition to all the excitement at the chessboard, in the middle of the tournament he was married to the current French lady champion.

The future of chess in London without the GLC is obscure, but it seems certain that it will have to be run at a reduced level. The good news is that the GLC were able to provide funding for half the world championship match, to take place in London starting (barring mishaps) at the end of July. As I write the venue has still to be decided.

Final scores: Flear (GB) 8½ (out of 13), Chandler (GB), Short (GB) 8, Nunn (GB) and Ribli (Hungary) 7½, Polugayevsky (USSR), Portisch (Hungary) and Spassky (France) 7, Speelman (GB) and Vaganian (USSR) 6, Larsen (Denmark) 5½, Plaskett (GB) 5, Dlugy (USA) and Mestel (GB) 4. The following game won the brilliancy prize.

M. Chandler White	R. Vaganian Black
French Defence	
1 P-K4	P-K3
2 P-Q4	P-Q4
3 N-QB3	B-N5
4 P-K5	P-QB4
5 P-QR3	B-R4

This unusual move is Vaganian's speciality and he has continued to play it in spite of losses to Timman and Sokolov.

6 P-QN4	PxQP
7 N-N5	B-B2
8 P-KB4	B-Q2
9 N-KB3	BxN
10 BxBch	N-B3
11 0-0	N-K2
12 B-Q3	P-QR3
13 K-R1	P-R3

Black aims to keep White in doubt as to which side he will eventually castle. Without this move Black can-

not castle kingside, e.g. 13... 0-0? 14 BxPch KxB 15 N-N5ch with a decisive attack.

14 Q-K2	Q-Q2
15 B-N2	B-N3
16 QR-K1	R-QB1?

Black carries his plan of leaving the king in the centre too far. Now that White's queen's rook has moved to the centre Black should have played 16... 0-0-0.

17 P-N4!

The start of a violent sacrificial attack.

17	...P-N3
18 N-R4	P-KR4
19 P-B5!	RPxP
20 PxNP	

Not 20 PxKP QxP 21 R-B6 RxN! 22 RxQ PxR followed by ... K-Q2 and Black has enough material and positional compensation for the queen.

20	...RxN
21 PxPch	K-B1
22 B-B1	

The deadly threat of Q-Q2 followed by Q-R6ch reduces Vaganian to desperate measures.

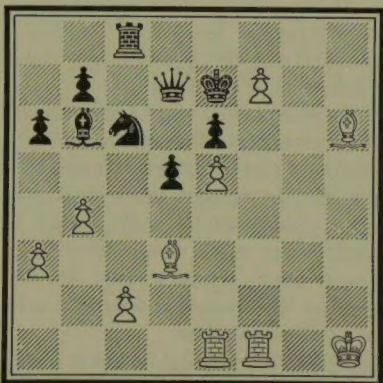
22	...N-B4
23 BxN	P-Q6
24 BxQP	P-N6
25 Q-N2	

Curiously the simplest way of dealing with Black's counterplay is to force him to execute his main threat.

25	...RxPch
26 QxR	PxQ
27 B-R6ch	K-K2
28 B-N5ch	K-B1

The repetition is solely to gain time on the clock.

29 B-R6ch	K-K2
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30 B-N6!

The most convincing win. Black has no answer to the numerous threats.

30	...B-B2
31 B-N5ch	K-B1
32 B-R6ch	K-K2
33 P-B8 = Qch	RxQ
34 BxRch	K-Q1
35 R-B7	Q-K1
36 B-N7	NxKP
37 B-B6ch	Resigns.



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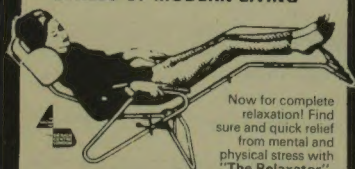
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## BRIDGE

# Winners either way

BY JACK MARX

Hands that can be sheer dynamite for match players are those capable of making game, or even slam, along either geographical axis, though because of the moderating effect on the score of the now almost universal use of the IMP scale they are less explosive than they once were. It may thus come about that one team, through some mischance or perhaps only slight misjudgment, registers a substantial minus score at both tables.

This is a hand from the late stages of trials held to select an American World Championship team. The losers, North-South at the first table, could do nothing right towards the end and this was a typical case of a team unaccountably losing form.

♠Q96542 Dealer North  
♥A92 East-West  
♦KQ42 Game  
♣void

♠AJ3 ♠K1087  
♥Q108 ♥75  
♦AJ ♦3  
♣A9764 ♣KQJ853

♠void  
♥KJ643  
♦1098765  
♣102

West	North	East	South
2♣	1♠	2♣	No
3NT	No	3♣	No
		All Pass	

East-West bid competently to a contract always good for 11 tricks, and 12 tricks rolled in after North's lead of a small diamond. It seems unfair to blame South for not entering the bidding on a point-count of four and a void in partner's suit.

At the other table North for some reason passed, as did East, and South plunged in with a pre-emptive Three Diamonds. For some players anything goes at the right vulnerability. West doubled for a take-out, North bounced to Five Diamonds and East doubled from frustration. This contract could not be shaken and 12 tricks were made when West led a heart after winning his Ace of trumps. The winners scored a total of 1,340 or 16 IMPs.

These are other fantasies from America:

♠10642 Dealer East  
♥J832 North-South  
♦Q Game  
♣J972

♠QJ87 ♠void  
♥AK5 ♥964  
♦K1043 ♦652  
♣Q3 ♣AK108654

♠AK953  
♥Q107  
♦AJ987  
♣void

West	North	East	South
RDL	No	3♣	DBL
3NT		No	3♦
		All Pass	

South's double was for take-out and the partners became more concerned for their own safety than the achievement of anything positive. On a diamond lead West made 10 tricks.

West	North	East	South
3NT	4♠	3♣	3♠
DBL		No	No
		All Pass	

With no qualms for the future West led Heart King and shifted to Club Queen. South ruffed, took Diamond Ace and ruffed a diamond, led a heart to the Ten and Ace. South ruffed West's club, ruffed a second diamond, entered hand with Heart Queen and ruffed a third diamond. A club from dummy was trumped with the Ace and West could only under-trump. South's last diamond led towards dummy's Ten of trumps completed West's downfall. The total swing was 1,220 or 15 IMPs.

On this third hand there were no problems in the play at the respective slam contracts by East and North. The interest lay in the bidding and the scores.

♠AJ1062 Dealer East  
♥void Game All  
♦A1086432  
♣2

♠98743 ♠5  
♥QJ75 ♥AK1064  
♦void ♦Q9  
♣AQ106 ♣KJ954

♠KQ  
♥9832  
♦KJ75  
♣873

West	North	East	South
4♦	DBL	1♥	No
6♥		4NT	5♦
		All Pass	

The double jump take-out of Four Diamonds was a "splinter" bid, an increasingly popular modern development promising a void or singleton with adequate trump support. It was followed by Blackwood and a response confirming suitable values.

West	North	East	South
1♠	2♦	1♥	No
4♥	4♠	No	3♦
No	No	5♥	No
No	6♦	DBL	All Pass

West's One Spade bid compares unfavourably with his counterpart's Four Diamonds both in its conception and effect. A perfectly good major need not be exchanged for one Nine high. The respective scores of 1,430 and 1,540 totalled a massive 2,970 or 21 IMPs ○



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